1989以後

世事掠影

方蘇繪畫及木刻版畫

The World after 1989

Paintings and woodcut prints by ***Fong So***

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To the noteworthy people I have portrayed in the present series for the role they have played in human history.

向這個世事系列所描繪的一些人物致敬，他們的事跡對人類歷史的進程產生了積極意義。

Fong So is a journalist-turned artist. He was an editor of a current affairs magazine for 18 years before turning to art. With the traditional Chinese medium of brush and ink, the content and genre of his work obviously differ from those of traditional Chinese painting. He also works with woodcut prints. His works have been exhibited in Hong Kong, Korea, the UK and the USA. He has artworks in the permanent collections of the Hong Kong Museum of Art, Gwangju Art Museum in South Korea and the British Museum in London. He lives and works in Hong Kong.

方蘇原為新聞工作者，曾任時事刊物編輯十八年，之後轉為從事繪畫。他作畫採用傳統國畫的筆墨和工具，但題材和風格明顯地有異於傳統。繪畫之外，他也製作木刻版畫。他的畫作曾在香港、韓國、英國及美國展出。收藏他作品的機構包括香港藝術館、南韓光州美術館及倫敦的大英博物館。

方蘇

Fong So

The World after 1989

年後世事掠影

With compliments

It's my pleasure to donate this book to the Roberts Library. Hope it will enrich your Hong Kong collection.

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楊方創作室
Fong & Yeung Studio
2018

1989 年後世事掠影

方蘇繪畫及木刻版畫

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The World after 1989

Painting and Woodcut Prints by Fong So

This catalogue shows a collection of artworks, mostly brush-and-ink paintings and woodcut prints, prepared for exhibitions yet to come.

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Detail from Plates 8 and 25

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FOREWORD

Reverend CHU Yiu-ming

In his new series "The World after 1989", Fong So is presenting a portrayal of history with masterly technique and passionate compassion.

The subjects of traditional Chinese painting are usually landscapes, birds and flowers, but Fong So's subjects are mainly people, especially those suppressed and under-privileged struggling for their livelihood. His studio is small, but his world view is broad. He looks into the world with passion and creates his work with free spirit unbounded.

I once asked him how to paint a good piece. His answer was: "a great work of art should show people's mind and feeling"; "a good picture can always touch people's hearts directly."

Yes, to touch people's hearts directly. That's the quality of a work of art with life. How to achieve that? The artist must have been nourished with humanism, with human kindness and be concerned about people's situations.

In 1989, the pro-democracy movement in Beijing shocked the world. People all over the world looked at it with high expectation. The young students staged peaceful and non-violent demonstrations, urging the communist regime of China to open and reform its political structure so as to curb graft and corruption. Sadly the Goddess of Democracy erected by them at Tiananmen Square was soon crushed. What's more, the regime resorted to the massacre of the unarmed young protesters by sending in the army with guns and tanks. The crackdown broke the heart of people on the mainland and shattered the hope for democracy in China of us overseas Chinese.

Nearly 30 years on, many people are still in prison, and many still in exile. Some of them, staying overseas, are surviving in difficult and sad situations, and emotionally tormented by homesickness. Emerging as a strong economic power, the PRC regime is now making attempts to infiltrate other parts of the world. In the country, it has been making arrests like mad, targeting those trying to defend people's rights. It has put thousands of Uyghur people in Xinjiang into detention – in the name of re-education. That's outrageous! The regime has been treating people as wild weeds and tools of political struggles. It has no regard for human life, human rights and human dignity. When will the ordeals of Chinese people come to an end?

Over the past 30 years, Hong Kong has made no progress in democracy, but turned backwards instead. Under the authoritarian rule of the PRC, Hong Kong has not been allowed to have elections by universal suffrage as promised in the Basic Law. Instead, with the central government making interpretations of the Basic Law and setting new limits all the time, universal suffrage has been delayed again and again.

In 2013, three of us, Professor Benny Tai, Professor Chan Kin-man and I, began to advocate "civil disobedience with love and peace" to fight for the election of Hong Kong's Chief Executive by universal suffrage. At first, the SAR government introduced its public consultation to invite "discussion". Then, in 2014, the central government in Beijing issued a "White Paper" on its handling of Hong Kong and blocked

前言

朱耀明牧師

在「1989年後世事掠影」這系列作品中，方蘇是以畫述史，技高、情濃。

傳統之中國畫以山、水、鳥、花卉為主，但他則以精湛畫筆，以人為主，而其筆下多為飽受生活折磨和被壓迫的弱勢社群人物。他的工作間狹窄，但其胸懷廣濶，以心靈俯瞰世界，洞悉世情，完全無礙其自由創作精神。

曾問方蘇「怎樣才能繪出好畫呢？」答曰「一件好的藝術作品，能反映人的心意、情感。一幅好畫能直接觸動人。」

真的，能直接觸動人，才是有生命的藝術作品。但如何能觸動人心，則繪畫者必具人文精神，悲憫為懷，關心人的處境。

1989年北京那場撼動全球的民主運動，使世人對中國民主化充滿憧憬。年青的學生以和平非暴力集會，期能促使中共政權開放改革政治體制，以杜絕貪污、腐敗。可惜，天安門矗立的民主女神像，瞬間被軍隊軋毀。不但如此，中共政權更以槍炮，屠殺手無寸鐵的青年，坦克車輾碎無數人的身軀。那一刻中國大地的人民心碎了，我們在海外華人對中國的民主夢也碎了。

快三十年了，仍有人被囚，仍有不少人流亡海外，有些陷於生活的困苦中，思鄉、思家情切，情緒深受困擾，處境悽涼。而中共政權近年崛起為經濟强國，試圖到處滲透；在國內則狂抓維權人士，禁閉着以千萬計的新疆維吾爾人——名為「再教育」，思之令人憤慨不已！中共政權視人民為草芥，為政治鬥爭工具，賤視生命，任意踐踏人權，侮辱人性尊嚴。中國人的苦難何時了？

三十年了，香港至今不但民主沒有進步，反而倒退。在中國威權政治管治下，連基本法承諾給予香港人的普選，在中央政府不斷的釋法和規限下遙遙無期。

2013年，戴耀廷教授、陳健民教授和我倡議以和平非暴力「公民抗命」爭取2017年普選行政長官。起初特區政府用「有商有量」為口號諮詢公眾。隨後不久，中央政府祭出對港白皮書，以至831「落閘」全面封殺普選，並說「中英聯合聲明」已失效，只是歷史文件。特區政府以「一錘定音」結束諮詢。中央政府再次違反承諾，對香港人背信棄義！

「愛與和平佔領中環」原是透過公民商討、公民授權和對話，並不斷重申一定要走盡對話之途，才可能出現佔領行動。但「有商有量」變為「一錘定音」，迫使學生罷課和示威抗議，一場雨傘運動隨之而起。特區政府不對話，企圖效法三十年前的北京學運一樣以武力鎮壓，初用胡椒噴霧，隨後施放催淚彈。現場曾舉起一條橫額「速離否則開槍」，隱隱然三十年前天安門的屠殺可能重現香港。然香港人爭取普選之心堅

universal suffrage on August 31. It even asserted that the Sino-British Joint Declaration was nothing but a historical document and was no longer binding. Subsequently the SAR government "hammered" an end to its public consultation. The central government thus broke its promise towards the people of Hong Kong!

The original intention of "Occupy Central with love and peace" was to facilitate dialogue through civil discussion and civil empowerment. We asserted repeatedly that action would only be taken when the way to dialogue was exhausted. However, by changing from "inviting discussion" to "hammering" an end to it, the government had pushed the students to boycott classes and to stage protests, eventually giving rise to the Umbrella Movement. Having rejected further dialogue, the SAR government resorted to the use of force, modelled on the way used in Beijing against the student movement some 30 years ago. The government first used pepper-spray; then it used tear gas. A sign with words "Disperse or We Fire" was once hoisted. It reminded us that the massacre in Beijing 30 years ago could have happened in Hong Kong. Determined to fight for universal suffrage, people refused to back down or turn away. They carried on for 79 days. It was a peaceful and non-violent movement. It's rarely been seen in the world, with no destruction, arson or looting. On the contrary, people helped each other during that period, showing the best of human nature at all times. Having failed to drive away people's determination, the government is now putting people on trial and into prison.

We, the Trio, have been advocating, as the core principle, love and peace. We have accomplished that. Now we are facing unreasonable charges. As shown in Fong So's artwork "The OC Trio" [see Plate 31 in this catalogue], Professor Benny Tai is calling vigorously for "occupying Central with love and peace". The message is deep-rooted in our hearts. Professor Chan Kin-man declared recently that "the most glorious period of his life was taking part in the Umbrella Movement". He said "it's worthwhile to go to prison for having seen a movement which has aroused people's conscience." His words are echoed community-wide in all parts of Hong Kong.

I myself was involved in the 1989 pro-democracy movement in Beijing, as well as the 2014 Umbrella Movement in Hong Kong. Fong So's artworks have made me think in depth. One day, I strolled with a "Tiananmen mother" on the beach of Shek O. She vowed that she "would never leave China" and "would continue to seek justice for the deceased victims". How noble the character of a person to bear her suffering!

Putting people at the centre with passionate compassion, Fong So's way of portraying history is for sure to "touch people's hearts directly", thus showing the light of hope in darkness.

決，不畏縮，不逃避，創下了七十九天和平非暴力的運動。如此和平的運動，世界歷史罕有——沒有暴力破壞、火燒、搶掠，反之人人都發揮互助互愛精神，彼此扶持，處處彰顯人性之善美。暴力驅不散人民的決心，政府現時就作起訴囚禁。

我們三子一直倡導以愛與和平為核心，不可逾越。我們做到了，而倡導者三人快將面對不合理的控罪。凝視方蘇為「佔中三子」所製之畫作[見本冊圖版 31]：戴耀廷教授高呼「讓愛與和平佔領中環」的信息，一直以來深植人心。最近陳健民教授堅定宣告「參與運動是我一生最光榮的時刻」；「一場運動如能喚起香港人的良知，坐監都值得。」其呼聲不絕地迴響於社會每一角落。

無論 1989 年北京民運，2014 年香港雨傘運動，我都身處其中，方蘇的畫作讓我感觸尤深。一天，我和「天安門母親」的其中一位成員漫步石澳海灘，她強有力地說：「我至死不會離開中國，一定要為死難者尋求公義。」受苦的人具何等尊貴的品格啊！

方蘇之畫作，以人為主，心懷悲憫，以畫述史必然能「直接觸動人心」，令黑暗中展現出希望之光。

Reverend Chu Yu-ming. Detail from **The OC Trio**. (2014, woodcut)
[See also Plate 31]
朱耀明牧師，版畫**佔中三子**局部。
(2014, 木刻)[全圖見本冊圖版 31]

ACKNOWLEDGEMENTS

This is the first time I have published an exhibition catalogue before an exhibition is scheduled. Somehow I feel it is necessary to do so, or it'll be delayed further. Venue hunting began in late 2016. Then nearly two years have been spent waiting for a possible exhibition venue. Eventually, my business partner of the Fong & Yeung Studio, Hark Y, and I decided to wait no longer.

My tribute, more than thanks, should go to some of the noteworthy people I have portrayed in the present series about the world after 1989. Most of them are admirable for the role they have played in human history. As to some nasty figures I have also portrayed, I should say that they are, in their own ways, also "inspiring" for artistic creations — for making political cartoons in particular.

Over the past few years, some special events and incidents have given me the incentive and motivation to work on this art project and to produce this catalogue. They are:

- the over two-month long Umbrella Movement in 2014, which I felt obliged to document by making sketches;
- the joint exhibitions with some political cartoonists before and after the 2014 Occupation, though I am not a cartoonist;
- the three parallel art exhibitions with Hark in 2015 at three public libraries in London and New York;
- the opportunity to participate in Hark's two documentary film projects – *UmbrellaCity* (2015) and *BilingualCity* (2017-18);
- the thematic exhibition "I Object: Ian Hislop's search for dissent" at the British Museum in London (from September 2018 to January 2019), in which a selection of my Umbrella sketches are included.

My thanks are to all the friends who have lent me their financial and spiritual support ever since I turned from journalism to art. Some of them are collectors of my artworks. Some help me market my artworks and publications. Some help me establish local and overseas contacts.

And for this catalogue, I should like to thank Professor Tang Hoi-chiu, an expert of museum administration and a learned historian of Chinese and Hong Kong art, and Professor Willy Lam, an old hand journalist and China watcher, for providing the two catalogue essays; the two popular political cartoonists Emu and Zunzi for the most relevant short pieces they have contributed; and the veteran social activist Reverend Chu Yiu-ming for the foreword which he composed on his sickbed. Tse Ho-nam and T.L. Fong have made valuable efforts to compile the chronology; C.H. Yeung and T.G. Cooper have taken up the demanding job of copy-editing; two anonymous friends have helped with the translation of this bilingual publication. And the final part of the catalogue, the tedious computer work of design and page-making, is completed by Freeman.

I should also like to say a few words of thanks to an artisan for the job he has done to enhance the presentation of my brush-and-ink paintings. They are all done on Xuan paper. Xuan paper, also called rice paper, is a traditionally-crafted paper commonly used for Chinese painting. It is named from its region of origin: the ancient Xuan Zhou (now Anhui province, China). It is an absorbent paper made mainly of rice stems and tree bark. The paper, particularly suitable for brush-and-ink painting and Chinese calligraphy, is quite thin and fragile. Usually, after a piece of painting or calligraphy is done on it, it first needs to be strengthened. This involves the laborious job of mounting it on one or two layers of paper for better support. Then it will be edged with silk margins and turned into a hanging scroll or a stretched piece (somewhat like stretched canvas) for framing. The job requires the technical skill of a trained artisan. Usually, when we are looking at a piece of brush-and-ink painting or Chinese calligraphy, we may notice and admire only the expertise of the artist, but rarely give recognition to the artisan for doing the mounting job. Most of my brush-and-ink paintings on Xuan paper are mounted by an experienced artisan, Master Tsang, who has been doing this enhancing work for me for nearly 15 years. I strongly believe that his contribution should be duly recognized.

And last but not least, I should acknowledge gratitude in advance to the venue providers for providing exhibition venues to show this series of artworks sometime in future.

Fong So, October 2018

鳴謝

展覽未定，目錄先出，這是我前所未有的動作。不過，此舉應說是不得已而為之，否則再拖只會更遲。我其實早在 2016 年底已開始尋找展覽場地，但至今 2018 年餘下的時日已聊聊可數，展場依然未有着落。最後，楊方創作室這個二人出版社決定，先製作了目錄圖冊再說。

鳴謝之前，首先應該向這個世事系列所描繪的一些人物致敬，他們的事跡對人類歷史的進程產生了積極意義。至於那些同樣被收進畫圖但所為卑劣的傢伙，我只能說他們也很有「啟發」作用，可供描畫，尤其適合用作漫畫素材。

還有，在繪製這個系列的那七年間，我曾受到不少特殊事件和事務的激勵，推動我完成整個系列和出版這本圖冊，包括：

- 2014 年那次長達兩個多月的雨傘運動，促使我改用速寫作為記錄；
- 2014 年佔領前後的幾次漫畫展覽，雖然我不是漫畫家，但漫畫家仍視我為同道；
- 2015 年與楊方創作室合夥人黑楊在倫敦及紐約三個圖書館舉辦的藝展；
- 近年兩次參與黑楊的紀錄片製作：*UmbrellaCity* (2015 年)，*BilingualCity* (2017-18 年)；
- 倫敦大英博物館的專題展覽 "I Object: Ian Hislop's search for dissent" (2018 年 9 月至 2019 年 1 月)，展品包括幾張我在 2014 年畫的雨傘速寫。

我最先應予道謝的是多年來支持我創作的朋友，包括經濟上的支持，也有精神上的支持。他們有人購藏我的畫作，有人協助我推銷作品及畫冊，也有人給我本地和海外的聯繫。

編印這本目錄，應該感謝費神撰稿的朋友。兩篇專論的作者是：鄧海超教授，一位資深的博物館行政專家和中國藝術及香港藝術的研究者；林和立教授，資深新聞工作者、中國問題觀察家。兩位供稿報刊的知名漫畫家一木和尊子，他們的文稿短小精悍，但點出了我和他們的一些共通之處。朱耀明牧師投身社會運動數十年，他這次是抱病寫來感人的前言。然後是幾項繁瑣細緻的工作：大事年表由謝淏嵐和方天亮滙編；翻譯得到兩位不具名的朋友協助；英文文稿由楊靜熙和庫卓華審訂；電腦排版和設計的工作由 Freeman 完成付印。

再下來，我覺得應該提一提裱畫師傅，感謝他使到水墨畫作的觀感得以提升。如同很多水墨畫家，我也採用宣紙，尤其是單宣。這種已有悠久歷史的傳統用紙，非常適合中式書畫的筆墨，但紙身則較為薄弱，因此採用宣紙的書畫作品，需經托裱才能顯得平直，通常的工序是先加一兩層宣紙托底，再襯絲絹在邊，才裱成卷軸或壓鏡。卷軸可掛起展示，壓鏡還得再裝鏡框。裱畫是一門相當特殊的工藝，需要頗高技巧，以往的裱畫師傅要經過長年的學徒訓練才能出身。人們觀賞中國書畫，多是留意作者的造詣，極少會想到裱畫工匠所起的作用。我的水墨畫作，過去十多年都交由同一個師傅裝裱。曾師傅經驗豐富，常給我很好的裝裱建議。我認為書畫裝裱是一門專業，其貢獻應予重視。

最後，我特別應該感謝日後給予場地展出這個系列的人。雖然現時我仍在等待，但卻信會有展出的一天，就讓我預先在此向提供展場的人士道謝吧。

方蘇 2018 年 10 月

The World... as seen from a small studio

FONG So

It might be considered a luxury for a poor artist to have his or her own studio with a working space of 110 square feet (approx. 10 square metres) in a densely populated city like Hong Kong. I happen to have one, where I have to struggle hard so often with very limited elbowroom to manoeuvre. But I feel all right. I don't feel my mind confined in a small space. The small size of such a studio makes it less tempting for me to try my hand at larger pieces. Sometimes when I look out from my studio I have the feeling that even the world, not just my studio, is quite small; and it's getting smaller and smaller. It's in this small studio that a number of art projects have been done in various media – usually Chinese brush-and-ink and woodcut.

This project, completed in early 2018, is a series of 49 artworks (27 brush-and-ink paintings, 20 woodcut prints and two pieces in other media) depicting some new developments of the world and Hong Kong after the 1989 pro-democracy movement in mainland China. It covers a time span of nearly 30 years. Of course, a lot has happened since 1989 [see Choronology in this catalogue – note: also a very brief listing], and I could only present a few events in this project, placing greater emphasis on Hong Kong.

In world history, the year 1989 is a watershed dividing two eras. It was not merely the year of the biggest ever pro-democracy movement in China. To a great extent, what happened in that year changed the course of history in many parts of the world. Though the struggle in China, led by the students in Beijing, was ended tragically by a brutal crackdown, its message, striving for freedom against totalitarianism, was echoed swiftly through all Eastern Europe and the former USSR. As a result, the world saw the eventual collapse of the Soviet system and the reshaping of the world order.

Linked in many ways to mainland China, Hong Kong was immensely affected in 1989. However, the most significant change to Hong Kong came eight years later, in 1997, when this former British colony was handed over to the People's Republic of China (PRC). From the 1997 Handover on, Hong Kong's transition from British rule to a Special Administrative Region (SAR) of the PRC has proven not to be a smooth one.

For I myself, living and working in Hong Kong, a major change was my personal career: I turned from journalism to art in 1998, one year after Hong Kong's handover. However, bearing the imprint of a long-time journalist, I painted almost in the same way as I wrote as a reporter. Using mainly traditional Chinese media, I began to explore something different right after picking up my painting brushes again, departing from the traditional way of Chinese painting in style and subject matter. I found myself attracted by the human condition and present-day life much more than any traditional motifs of the literati painting. Therefore, my works have often been portrayals of social life and political issues. The series I had done before this project was a historical reflection of China's 1911 Revolution (generally known as the Xinhai Revolution) and what China had been through over the century after

由小畫室看世界

方蘇

說出來或會令人覺得有點「奢侈」，在香港這個狹小稠密的地方，一個窮畫家竟然可以有自己的工作室。我有幸得享這種「奢侈」，獨據一個畫室，工作空間約百一平方呎（約十平方米），但畫起畫來仍然要和小空間拼搏，難以舒展。畫室雖小，但我已漸覺泰然，至少自己的頭腦並未受空間所局限。在小畫室工作，還可以令我少點大動作，少點畫大畫。有些時候，我從小畫室望出窗外，會覺得不僅是我畫室細小，其實世界也很細小，而且是愈來愈細小。就是這個小畫室，它讓我完成了一個又一個大大小小的系列，有水墨，有版畫，也有其他媒材。

The artist's small studio.
方蘇的小畫室。

這次製作的系列，真正完工的時間是 2018 年初，共計有 49 件作品，其中 27 張是水墨，20 張是木刻版畫，還有兩件是另類媒材，畫的是 1989 年中國大陸民運之後的世事和香港的變遷，時間跨度近三十年。當然，三十年間，世事翻騰，變化極多［見本冊的《大事年表》（按：此年表所錄亦甚簡略）］，我只選取了極少事態及人物為畫材，而且較為偏重香港。

1989 年是世界歷史的一個分水嶺，不僅是因為中國在這一年爆發了有史以來規模最大的民主運動，還因為很多其他國家也在這一年出現了翻天覆地的巨變，改寫了歷史的進程。在中國，由北京學生啟動的抗爭雖然遭到血腥鎮壓，但反抗強權、爭取自由的訊息隨即在東歐各國和前蘇聯引起回響，終致蘇式體制全面瓦解，世界秩序重新改寫。

香港緊連中國大陸，在 1989 年當然備受衝擊。然而，對香港影響最大的事態則是八九六四之後八年，亦即 1997 年的移交，由原英國殖民地轉為中華人民共和國的特別行政區。九七之後的情況顯示，香港從英治轉成特區是如何的路途多蹇。

1911. [The Xinhai series was exhibited in 2011 at three universities in Hong Kong.]

The idea of making the present series came very soon after my Xinhai project. To a certain extent, it can be viewed as a continuation of that. [Several pieces of my Xinhai series are also included in this project.] When I began this project in 2012, my plan was to make it a series to cover a time span of 25 years, from 1989 to 2014, and have the series completed and, if possible, exhibited in 2015/6. So, the project was initially named "The World in the 25 Years after 1989".

I started this project with woodcuts first. From mid-2012 on, for eight solid months I had concentrated on my work, without much interruption, and managed to produce nine woodcuts. In the summer of 2013, the first batch of woodcuts was displayed briefly in a small scale exhibition in a temporary showroom.

However, from the second half of 2013 on, a lot of changes and unforeseen events occurred one after another. In consequence, I had my project plan repeatedly deferred and eventually revised.

First, I had to digress from my on-going project after joining a cartoonist group in 2013, though not being a cartoonist myself. It was a group of locals who tasked themselves to contribute artworks to arouse public awareness about an up-coming movement of civil disobedience (Occupy Central), advocated by some pro-democracy activists, to promote democratic reforms in Hong Kong. From 2013 to 2014, in the one and half years leading to the Occupy Movement, the group, Comic Daemons, held several cartoon exhibitions, in which I joined with some cartoon-like pieces [see Plate 30].

The eventual occupation, led mainly by university students, broke out in September 2014, as genuine democratic reforms in Hong Kong were denied by the PRC regime. The occupy movement (dubbed the Umbrella Movement as umbrellas had become the symbol of protests) lasted for more than two months, with the protesters occupying three iconic city areas. During that period, I spent days and nights making sketches recording the movement and the three occupied zones. When the movement was still running, 139 sketches were compiled into a self-published book named *Umbrella Sketches* and published in December 2014. [This pictorial album was later turned into an Amazon e-book in June 2015 (see p.120, Publications), supplemented by four more sketches. Then, all the 146 original sketches entered into the collections of the British Museum in 2016.]

After publishing the book, I had to make preparations for an overseas exhibition project scheduled to be held in the summer of 2015. It was a project of mounting three parallel exhibitions in three public libraries in London and New York to show a selection of my work and the photographs of Hark Y, a writer and photographer. The three library shows, "NYLondonHK: a Three-city Trilogy", ran from July until the end of August. It was a two-month sojourn for me to stay in London and New York during that period, so I had to put aside my work in Hong Kong.

Returning to Hong Kong in September 2015, Hark embarked on a film project producing a documentary about the 2014 Umbrella Movement. I took part in her production, providing sketches and artworks as narrative images, and came to realise that it was more demanding than a full-time job. [The short documentary film, *UmbrellaCity*, later won awards and recognition at six international film festivals.]

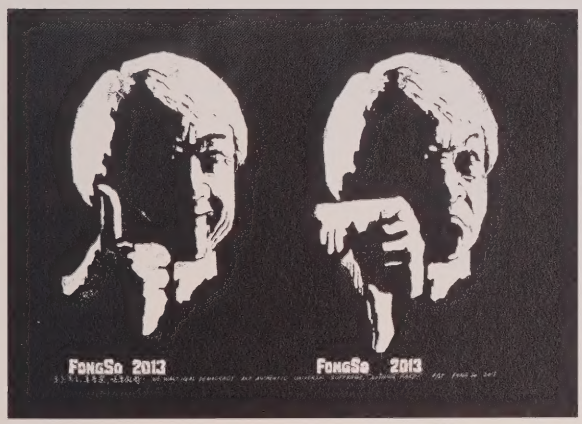
Seal print: **Smoke and fire on earth**
印章：**人間煙火**

對我來說，1989 年之後個人最大的轉變是從新聞工作改為藝術創作。那是 1998 年，香港移交一年之後的事。很可能是因為從事新聞工作日久，積習已深，我重拾畫筆後竟然也有像寫文章作報道的那種取向。我繪畫用的雖是傳統的紙筆墨，但筆下的題材卻背離了傳統，往往是從現實生活去探尋。「人間煙火」對我的吸引力，遠遠超過傳統文人畫的意趣。在製作這個世事回顧系列之前，我曾展出的是辛亥 (1911 年) 系列，名為「辛亥百年現代路」[展覽是 2011 年，展場由香港三大學府提供]。顧名思義，那個系列是對百年歷史的回顧。

這次的世事回顧系列，可說是辛亥百年系列的接續。[好幾張辛亥系列的畫作亦收錄在這個世事系列之內]。這個系列在 2012 年動工，原初的計劃是描繪廿五年的變化，由 1989 年到 2014 年，然後在 2015 至 16 年間展出。因此，計劃的原題是「1989 之後的廿五年世事」。

系列在 2012 年中動工，先是製作第一批版畫。開頭的八個月，周圍雖有風浪，但還未至於令人坐不安席，我還可以埋首於小畫室內，完成了九件套色木刻。於是在 2013 年夏天，我利用一個臨時的展室開了個小型展覽，展出這九張木刻版畫。

可是，由 2013 年下半年起，很多始料未及的事接踵而來，我原初的世事系列計劃也不得不相應修改。



An exhibit for a cartoon exhibition in 2013: **Yea and Nay**
(woodcut, white ink on black paper, 41x60cm).

2013 年一次漫畫展覽的展品：**要真不要假**
(木刻 / 白油墨黑紙 , 41x60cm)

首先是搞漫畫，時間是 2013 年，我參加了一個由本地漫畫家發起的群體，其成員的事務就是提供圖件，令公眾知悉和了解即將來臨的公民抗命的呼召，亦即倡議中的「佔領中環」，爭取民主。由 2013 至 14 年佔領爆發這段時日，這個名為「漫畫刁民」的群體曾經有過好幾個漫畫展覽。我雖然於漫畫是門外漢，也製作了若干似屬漫畫的圖件作為展品 [其一見本冊圖版 30]。

2014 年 9 月，佔領運動爆發，率先行動的是青年學生，觸發事態的是中共政權悍然「落閘」，不容許香港有真正的民主政改。這場為期長達兩個多月的佔領，被稱為「雨傘運動」。在那兩個多月，我往返三個佔領區，不知用了多少個日夜，繪製了一批速寫，記錄了運動現場的景象。在佔領仍然持續之際，我整理了總計 139 張速寫，編成畫冊，自資出版，《雨傘速寫》在 2014 年 12 月成書。[此圖冊在 2015 年 6 月出了 Amazon 電子版 (見頁 120 出版物)，增補速寫四張。其後，全數速寫 146 張在 2016 年送交大英博物館。]

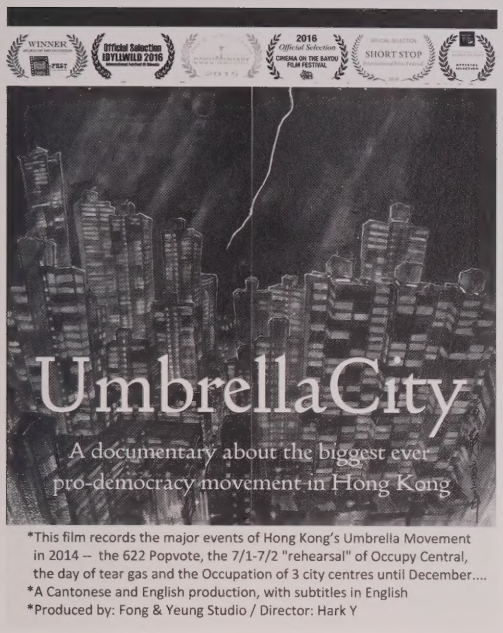
Fong So after mounting up the 2015 exhibition at Westminster Reference Library in London. (Photo: Hark Y)
2015 年倫敦 Westminster 參考圖書館的展覽，方蘇於佈展後留影。（攝影：黑楊）

It was almost mid-2016 when I resumed my own project again. By that time, Hong Kong had been turning increasingly disquieted socially and politically with unusual news events breaking out all too often. As a result, I found it impossible to end the section about Hong Kong simply on 2014 without adding some consequential developments after the Umbrella Movement. To make the section of Hong Kong appear to be more complete, I began to add some extra pieces as an epilogue. [In fact, I only extended the section about Hong Kong. For all other parts, I kept them largely within 25 years, ending in 2014. That's why some major changes of the world such as the emergence of Donald Trump and Brexit are not included.] However, after adding the epilogue, I thought it much better to have the project renamed as "The World after 1989".

I had been looking for funds and venues to exhibit this series even before adding the epilogue (i.e. before mid-2016). Now, eight months have already passed after the completion of the whole series, I still have no idea where and when an exhibition venue will be available. I know it won't be easy. Therefore, I think, as an alternative, it's advisable to publish the printed catalogue first, even before an exhibition is scheduled.

And for this catalogue, I think some explanation besides this introduction should also be added. So, a brief outline of the whole series and the short descriptions of individual artworks are set out in my catalogue notes (pp.90-101).

Hong Kong
September, 2018



Poster by Fong So for the 2015 documentary film **UmbrellaCity** by Hark Y.
(The illustration is a 2003 painting by Fong So.)
黑楊 2015 年紀錄片 **UmbrellaCity**（傘城）的海報（圖像是方蘇 2003 年的水墨畫作）。

速寫編印出版之後，接下來的項目是為海外展覽作準備，而且一開三個，倫敦、紐約兩地同步進行，時間是 2015 年夏天。這個項目的展場是倫紐的三個圖書館，展出楊方創作室二人組的作品，亦即黑楊的攝影和我的畫作，內容包羅紐倫港三地，展覽譯名「三城組曲」，展期由 7 月初至 8 月底。因此，我得以留駐倫紐兩地為時兩個多月，但同時卻要擱下在香港的工作。

倫紐歸來，已是 2015 年 9 月，但我仍未可以接續尚待完成的系列，而是又另有新項目。那是因為黑楊由寫作和攝影發展到製作紀錄片，要出品一齣錄載 2014 年雨傘運動事件流程的短片。我協助製作，提供速寫及畫作，為影片作增補，我加入後才知製作任務之繁重，比全職上班猶有過之。[黑楊這齣短片後來在六個國際影展入選。]

到我重返未完的系列，已是 2016 年中，香港的社會和政治狀況已是勢如急風驟雨，異常事態接踵而來。結果是我原來計劃的系列，香港部分的內容不可能止於 2014 年，雨傘運動的後續發展成了必須增補的內容。為此，我陸續補加新作，算作尾聲。[其實，尾聲只是香港這部份增補後續，其他部份仍保留廿五年的框架，因此 2014 年之後的一些世界大事，如特朗普的冒起和英國的脫歐，都未包羅在這個系列之內。] 然而，加了這個尾聲之後，系列的名目也要改動，改為「1989 年後世事掠影」看來適切得多。

早在增補尾聲之前，我已開始為這個系列物色展場。到今日，增補已完成了八九個月，但展場卻仍未見眉目。我知道場地難求，故此退而求其次，先出版了目錄圖冊，再待展場，也無不可。

至於這本目錄圖冊，除了要作此導言說明來由，還需要作一些圖像解說，而這些解說文字就收輯在《畫作札記》裏面（頁 90 至 101）。

2018 年 9 月，寫於香港

City Life · Realm of Freedom
—Artistic passion of Fong So

TANG Hoi-chiu *Adjunct Professor of Visual Arts, Hong Kong Baptist University*

The Author: *Tang Hoi-chiu was born in Hong Kong. He obtained a B.A. from The University of Hong Kong in 1977 and a Graduate Diploma in Museum Studies from the University of Sydney in 1998. He joined the Hong Kong Museum of Art in 1977 and subsequently was appointed Chief Curator in 2008. In 2012, he was deployed as Chief Curator (Special Projects) for the renovation of the Hong Kong Museum of Art. He was also responsible for re-provisioning the Hong Kong Police Museum. He currently serves as Adjunct Professor of the Division of Art and Humanities, School of Professional and Continuing Education, The University of Hong Kong; Adjunct Professor, Academy of Visual Arts, Hong Kong Baptist University; and External Member, Culture Promotion Committee, The Hong Kong Polytechnic University. Professor Tang has served as adjudicator and curator for various local and international art competitions, art fairs and exhibitions. During his service at the Hong Kong Museum of Art, he has curated many international and Chinese blockbusters, and Hong Kong and Chinese art exhibitions. He is an expert on Hong Kong art, Chinese art and museum administration. His writings include* A Study of Chinese Temples in Hong Kong, *published by The University of Hong Kong. He also publishes articles extensively for catalogues, newspapers and journals.*

The art of Chinese painting has a long history spanning over 2,000 years if we trace its origin to the silk paintings of the Warring States period and the Western Han dynasty. The great poet Wang Wei of the Tang dynasty pioneered painting in ink, which marked the inception of the tradition of literati painting in China. In the Song and Yuan dynasties, the literati school of Chinese painting had reached a state of maturity, and in the Ming and Qing dynasties, literati painting became mainstream Chinese painting. The dominance of literati painting came from the literati class, formed by officials and men-of-letters who were the ruling elites in China, and the theories that they invoked for this spectrum of Chinese art. The essence of literati painting was that painters were in pursuit of transcended aesthetics beyond reality and vision. They sought mind journeys amidst mountains and waters to attain a harmonious state of heaven and human beings, and landscapes became the principal vehicle for their artistic endeavour. However, artists should have sensitivity towards worldly affairs and express their keen passion and responses to the happenings around them and the well-being of people. In the period of Emperor Shenzong of the Northern Song dynasty, a magistrate Zheng Xia painted a work "Refugees" and presented it to the court. This work comprised portrayals of the suffering of refugees who fled during warfare and who sold their children for food, in order to make the court aware of their painful life. In the late Qing period, Luo Ping of the Yangzhou School painted a masterpiece "Ghost Amusements", which is an ironic work, depicting ghosts at play and amusement, mocking social disturbance and injustice. The late Qing Guangdong painter Su Liupeng also painted various works to describe the poor life of the common people at the time of turmoil. The early twentieth century marked an era in which Chinese painting faced revitalization and

城市生活·自由界域
——方蘇的藝術情懷

鄧海超　香港浸會大學視覺藝術學院客席教授

作者簡歷：香港出生。1977 年香港大學畢業，獲文學士學位。1998 年獲澳洲雪梨大學博物館學高級文憑。1977 年入香港藝術館工作，2008 年起出任香港藝術館總館長。2012 年調任香港康樂及文化署總館長（專案項目），負責擴建香港藝術館。他亦曾負責重置警察博物館。鄧氏現任香港大學專業進修學院人文及法律學院客席教授、香港浸會大學視覺藝術學院客席教授、香港理工大學文化推廣委員會校外委員。鄧氏嘗任多個國際及本地藝術比賽、藝術博覽會之展覽評審及策展人。在香港藝術館工作期間曾策劃多個國際、中國及香港藝術大展，為香港藝術、中國藝術、水墨藝術及博物館行政專家學者。主要著作有《香港華人廟宇之研究》（香港大學出版）及常於各藝術圖錄、期刊、藝術雜誌發表藝術研究及評論專文。

中國繪畫若溯源自戰國、西漢的彩繪帛畫起，至今已有逾二千年的悠長歷史。唐代大詩人王維首倡水墨入畫，成為「文人畫」的濫觴。宋、元時代，文人水墨畫已發展成熟。明、清两代，文人畫更成為主流。文人畫能獨據畫壇，與古代士大夫階層居於統治地位和其審美意趣有關。文人畫追求意在象外、卧遊天地、天人合一的筆墨和哲學境界，山水成為其繪寫主題。然而，作為具有敏銳觸覺的畫家，當對民生世情有所感觸和回應。北宋神宗年間，縣官鄭俠繪「流民圖」以進朝廷，反映戰亂令人民流離失所、乏食賣兒之苦況。晚清揚州畫派畫家羅聘繪「鬼趣圖」，描寫群鬼爭食醜態，諷刺社會時弊；廣東畫家蘇六朋也創作多幀以平民生活、民生疾苦為內容的畫作。二十世紀初期，中國畫面向革新浪潮，畫家也多方求索，注入現代意識。嶺南派畫家高劍父提倡無事不可入畫，甚至描繪城市風貌、中日戰爭景況，而示繪畫應具教化功能的社會效應。豐子愷筆下的童稚親情、抗戰題材，也反映他對人民的關注和祁願安康和平。蔣兆和名作「流民圖」深刻繪畫日軍侵佔國土，人民淪為流民，四處流離，飽受饑寒死亡之慘況。他走往各地細加觀察，細緻描畫，凡一年始在 1943 年完成此作。民初畫家如林風眠、徐悲鴻、黃少强等亦對社會議題和各地人民生活深切關注，作品蘊含革命、教育意識，對社會不平作出指控。1949 年政權易手，畫家們需要響應共產黨政府「為人民服務」的呼召，藝術創作更負有政治宣傳的任務。

香港位處中國南大門，得享地利和較為寬鬆自由的社會條件，藝術家以兼容並包的態度多方求索，問道東西，體現了香港文化藝術的特質。臨近 1997 年香港回歸中國時刻，藝術家也對政經及社會事件作出

revolution with the diversified artistic pursuits of various artists and injection of modern spirit. Gao Jianfu, a master of the Lingnan School of Painting, advocated that all subject matters in reality could be incorporated into painting, including cityscapes and war scenes of the Sino-Japanese War, and that painting should also serve the function of educating the masses. Under his brushwork, Feng Zikai depicted the fond passion between parents, families and children, and his works also reflected the artist's response to the Sino-Japanese War and his praying for peace and a joyful life to come. The masterpiece "Refugees" by Jiang Zhaohe is an impressive painting that depicts people having fled and suffered hunger and death during the invasion of China by the Japanese. He spent over a year travelling to various parts of China for close observation and sketching of the refugees' life, completing this work in 1943. Other masters of the early twentieth century, such as Lin Fengmian, Xu Beihong, Huang Shaoqiang and others, had also produced numerous works with revolutionary and educational messages to show their care for the people and their criticism of social injustice. With the transition of political power in 1949, painters had to comply with the Communist Party's summon that "(Art) should serve the people" and artistic creations were imbued with the duties serving as political propaganda and pronouncing the government's policies.

Situated at the south gate of China, Hong Kong enjoys a favourable geographical location and considerably more liberal environment. Artists have their own freedom to seek artistic inspirations from the East and the West with an open attitude and approach, thus realizing the distinctive cultural and artistic identity of the city. Facing the reunion with the mother country China in 1997, artists began to have intensive attention to political, economic and social affairs, revealing their care for this city. Fong So is a noted painter who has witnessed the historical developments of Hong Kong for over fifty years, and his works fully illustrate the artist's passionate responses and feelings to the social changes and the life of people in our locality. Fong was born in Guangzhou in 1951 and moved to Hong Kong in 1962. He apprenticed with Chao Shao'ang, one of the masters of the second generation of the Lingnan School of Painting, for six years and built up his training in the techniques and styles of ink painting. However, he does not confine himself to just following the styles of the Lingnan School, but rather absorbs the School's spirit of modernity and reality in art. Later he studied at the Chinese University of Hong Kong and graduated in 1974. From 1979 to 1980, he worked at Cosmos Books Limited. From 1981 to 1998, he served as an editor and managing editor of the journal *The Nineties Monthly* (formerly *The Seventies Monthly*). The journal focused on current political and social issues in China and overseas, and the writings and commentaries by various critics and journalists drew close attention from the audience by inspiring them, but at the same time aroused many debates. From 1985 to 1996, he also served as executive committee member of the Hong Kong Journalists Association (and was elected vice-chairman for several terms). The attentive sensibility in working as a reporter, columnist and journalist activates him to care for social issues and living, which has created profound influence in his future artistic pursuits and attitude towards life. With the suspension of *The Nineties Monthly* in 1998, he decided to pick up the paint brush again and devote himself fully to artistic creation.

Fong So holds a highly sensitive attitude, distinctive viewpoints and deep passion which he imbues in his ink painting and print-making. His artistic styles do not carry much legacy of traditional Chinese painting techniques, rather they are characterized by free and spontaneous brush work, dense and strong ink and colour tones and swift strokes, borrowed from his artistic endeavours in western painting, sketching and life drawings, in depicting subjects and manipulating pictorial treatments. The fluency and precise lines of print-making, the interweaving black, white and colour planes and the ink and brush techniques of ink painting are integrated to shape his paintings. Sketching and drawing are the basic techniques to be comprehended by a

關注，流露深摯的本土情懷。畫家方蘇是見證香港五十多年歷史演變的藝術家，作品也呈現了對本地人民生活和社會變遷的感情和回應。他於1951年在廣州出生，1962年移居香港，早年曾師事嶺南派第二代畫家趙少昂達六年之久，從趙氏習得水墨畫基本技巧和風格。但他未有囿於嶺南派的風格，祇是汲取了嶺南派的現代寫實精神。其後他入讀香港中文大學，1974年畢業。1979至80年間，他任職於香港天地圖書公司。1981至98年，他擔任香港時事刊物《九十年代》（原名《七十年代》）編輯及執行編輯。這是一本備受注意的月刊，撰稿者對國內外和本地政經、民生及社會議題發表分析評論，令人深思，也引來不少議論。1985至96年間，他嘗任香港記者協會執行委員會委員（其中數屆當選為副主席），敏銳的記者、評論人和編輯觸角及對時事、生活的關注，也影響著他的人生態度和日後的藝術創作。1998年《九十年代》輟刊，他重拾畫筆，全情投入創作。

Figure 1. **A Study Tour**, Trafalgar Square, London. (2015, pencil and felt marker on paper, 30 x 42 cm)
[A sketch from 44 Sketches of London and New York]

附圖1. **遊學團**，倫敦特拉法加廣場。(2015, 鉛筆及簽名筆紙本，30 x 42 cm)
[選自《倫敦紐約速寫44景》]

方蘇是一位具有新聞觸角、獨特觀點和懷抱感情的畫家，擅長水墨畫和版畫。他的畫風並沒有太多傳統中國畫的影子，而是以渾樸率放的線條、濃烈深沉的水墨設色和來自西畫寫生、素描、速寫的筆法和技巧來描畫物象及組織畫面。版畫創作以銳利流動的刻劃線條，交織對比的色彩和黑白塊面及水墨畫的筆墨技法揉合融滙，形成他的繪畫特色。速寫和素描是畫家要掌握的基本技巧，以迅疾流暢的筆法和敏銳的觀察力捕捉瞬間的人物動態表情和場景轉移，作為日後繪畫的參考。他在2018年出版的《倫敦與紐約速寫44景》便結集了遊歷兩個城市時所見的廣場、市場和人們的活動，深淺流利的擦畫線條，捕捉了日常生活動態的動感，可為例證[附圖1]。他的畫作多以人物、時事和城市生活為主，注入一己的觀察感懷，也寄寓了強烈的人生意識及諷喻意味。

人和地是方蘇非常關注和細加表現的題材。家人親友及在不同時刻與他結緣的人物，在他筆下呈現了個性精神，也反映了畫家對他們的感

Figure 2. **The Unexpected Visitors**, the artist's sister and her husband. (2008, ink and colour on paper, 37 x 36 cm) [From the series "My Family and My City"]

附圖 2. **不速之客**，畫家的大姊與姊夫 。
(2008, 水墨設色紙本 , 37 x 36 cm)
[選自「我家我城」系列]

painter who catches the movements, gestures, and momentum of figures with his precise observations and untrammeled brush work, which will provide useful references for completing his works at a later stage. For example, his book *44 Sketches of London and New York* collects sketches and drawings of the city squares, activities of people and other scenes of these two cities with fluent flowing lines to convey a sense of momentum of the daily activities and happenings [Figure 1]. The favourite subjects of Fong cover figures, current happenings and city life, which reveals his observations, passion and feelings about life, sometimes even imbued with a sense of humour and irony.

People and cities are popular themes for Fong So's meticulous artistic elaborations. Family members, friends and other people whom he has encountered at different times and places are portrayed with distinctive characters, spirits and personal sentiments that the artist observed from time to time. The work "The Unexpected Viewers" (2008) [Figure 2] depicts his elder sister and her husband visiting his exhibition when they came back to Hong Kong, when they took a picture together in front of the portrait of their deceased father. Standing before the large portrait, they have a solemn expression on their faces with eyes looking straight ahead. The heavy brush lines and dark ink tones are expressive of the bad-tempered character of their father. The eyes of the three figures are all focused on the viewer, showing the blood relationship of family members, and at the same time revealing Fong's memories of his sister and her husband, as well as of his deceased father. In the work "Authentic Acting" (2008) [Figure 3], his old friend Mok Chiu-yu, who was a radical and became a "subversive" theatre worker, is presented with white hair hanging/flowing down, pointing his hand forcefully to one side with an angry temper, and on the left side of the painting is a portrait of Mok's close colleague Ng Chung-yin, who has passed away. They were fighters of anti-colonialism, anti-capitalism and anti-bureaucracy for years. The bold and vigorous brush strokes and realistic depiction of Mok's posture and face reveal his intolerance to performances with fake feelings and also his anger toward unfairness in society. Lee Yee is an experienced journalist and columnist, who founded *The Seventies Monthly* (later renamed *The Nineties Monthly*). During his twenty-eight years of editorship, Lee wrote a great number of incisive articles and commentaries on politics, economics and current affairs, which stimulated readers to review and rethink various issues in China, Hong Kong, Taiwan and other regions. Publication of the journal came to an end after 1998. In his work "A 28-year Editorship" (2009)

Figure 4. **A 28-year Editorship,** veteran journalist and columnist Lee Yee. (2008, ink and colour on paper, 154 x 83 cm) [From the series "My Family and My City"]

附圖 4. **廿八年間**，資深新聞工作者及專欄作家李怡 。
(2009, 水墨設色紙本 , 154 x 83 cm)
[選自「我家我城」系列]

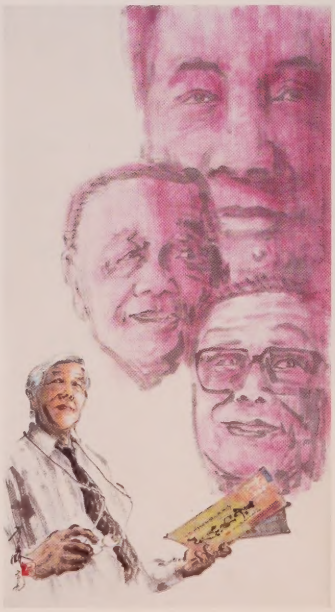


Figure 3. **Authentic Acting**, theatre worker Mok Chiu-yu. (2008, ink and colour on paper, 83 x 140 cm) [From the series "My Family and My City"]
附圖 3. **真實演出**，戲劇工作者莫昭如。(2008, 水墨設色紙本，83 x 140 cm) [選自「我家我城」系列]

情。2008 年所作的「不速之客」[附圖 2]，他描畫了作為「不速之客」的大姊和姊夫偶然回港時觀看其畫展，並在亡父畫像前佇立拍照的情景。兩人表情肅穆，眼神凝望，而背景的父親畫像屹立於後，沉重濃厚的筆墨線條反映了父親的嚴厲性格，三人眼神互為聯繫，代表著家族情緣，也傳遞了方蘇對家人及亡父的緬懷。「真實演出」（2008）[附圖 3] 描畫了特立獨行、守正不阿的文化戲劇工作者莫昭如。他滿頭白髮，橫眉叱喝，怒指一方。圖中左方的大肖像是莫氏多年的戰友吳仲賢，豪邁率放的筆觸描寫了這位鬥士的堅毅。他以寫實手法描畫莫氏怒喝的神情，以厚重率放的線條繪畫表情和手勢，將莫氏畢生追求在演藝中注入真情，要反正世間不平的性格表現無遺。李怡是資深新聞工作者，也是時事期刊《七十年代》（後改名《九十年代》）的創辦人。他任主編二十八年間，發表了不少令人深思的政經評論和啓發讀者對兩岸三地發展和各種問題反思。期刊於 1998 年停刊。方蘇在水墨作品《廿八年間》（2009）[附圖 4] 中，以淡墨和簡拙線條勾描主角李怡手持《九十年代》的休刊號，背景是三代國家領導人毛澤東、鄧小平和江澤民的頭像，淡墨和淺絳設色，象徵三位人物的時代已然過去，但中國仍面對漫漫長路。李怡翹首仰望，彷彿緬懷過去，又似思索將來，而廿八年來與朋友攜手同行的歲月歷歷在目。方蘇以簡樸的筆墨和現實畫風深刻勾畫這位人物與國家民族錯綜複雜的關係。

方蘇在少年時代移居香港，此地可以說是他的家和根。他所觀察的城市現象、人民生活（特別是普羅大衆和低下階層的作息）及日常場景，是他筆下常見的畫材。「覓」（1999）[附圖 5] 描畫了老婆婆在垃圾桶中拾荒尋物以變賣求生；「街貓」[附圖 6] 描寫了佝僂老婦正彎身餵飼流浪街貓的關愛之情。沉重的筆調和黯濃的設色，在藝術家筆下呈現了這些常在街頭可見的情景，挑起我們對號稱富裕繁榮的香港仍有艱苦貧困的低下階層在默默求存之際亦關愛流浪動物的反思，令人惻然同

[Figure 4], Fong presents his colleague holding the last issue of *The Nineties Monthly* with pale ink and abbreviated brush work, and in the background are the portraits of three generations of Chinese leaders: Mao Zedong, Deng Xiaoping and Jiang Zhemin. They are depicted with grey ink and tinged with light red, suggesting that although the regimes of these leaders have passed, China still faces a long road for progressive development. Lee Yee raises his head and looks upwards, as if he is remembering the past when he was the editor of the journal or thinking about the future. The memory of working closely with his colleagues and comrades are always in his mind. With his mastery of simple brush work and manipulation of ink and colour, Fong truly illustrated the sophisticated relationship of this respected journalist and the fading of the nation and people.

Fong So moved to Hong Kong at a young age and this place has become his home and roots. He keeps a close eye on everything happening in this city, in particular people's life and the living conditions of the lower classes, which are his favourite painting subjects. The work "Searching" (1999) [Figure 5] depicts an old woman who picks up waste from a litter bin, which can still be resold to earn a humble living. The work "Street Cat" (1999) [Figure 6] is a rather sad portrayal of a poor elderly who still tries to take care of the street cat by feeding it. The heavy brush strokes and the dark ink and colour tones project a scene that we often see in the streets of Hong Kong, which arouse the viewers' critical thinking that in this so-called wealthy and prosperous city there are still the poor lower classes striving to live on their own and even giving care to stray animals. These works convey a strong sense of sympathy or even sadness through his artistic vocabulary. In the work "The Dying Game" (2000) [Figure 7], the artist modulates thick brush work and dense ink and colour tones to represent four old ladies playing Chinese dominoes in the old Western district, where he used to live for a period. The intense stares of the old women and their serious concentration in playing the game tie them closely together in an animated mood, yet the painting is a metaphor for their being at an old age, and the game is the only amusement that they indulge in before their last days. The work "The Rain" (1999) [Figure 8] is transposed from a scene that he saw during the days of handover in 1997 when there was heavy rainfall, maybe suggesting the momentum of the reunion days. People are holding yellow umbrellas and the flag of the Hong Kong SAR and staring to the front, as if waiting for something to happen. Are they anticipating the bright future after the handover, or puzzled with uncertainly? The work leaves room for the viewers to imagine and interpret on their own. These works are reflections of the city life of Hong Kong, which reveal the impact and passionate feelings that enliven his artistic creations.

The heart of Fong So lies in Hong Kong, and extends to his mother country China and the world. The widely recognized values such as respect for truth in history, freedom for all, and justice in society, are his lifelong dreams and ideals. He has made in-depth studies on the development of China from the 1911 revolution to the present, and has completed a series of works of prints and ink paintings titled "The Centenary of China's 1911 Revolution". To visualize these works with historical implications, he must comprehend the personalities and characters of the political figures involved, and their respective roles on the historical platform, to exemplify the significance of the respective events and incidents. In the revolutionary uprisings in the late Qing period, many revolutionaries sacrificed their lives, and one of them was Yeung Ku-wan. He was a founder of the revolutionary society known as the Benevolent Literary Society, the site of which was at Pak Tze Lane, Hong Kong. The Society was later merged with the Revive China Society founded by Dr. Sun Yat-sen and Yeung was once elected president. In 1900, Yeung and his comrades staged a revolt in Huizhou, Guangdong but failed. He then fled back to Hong Kong and was assassinated in his residence at Gage Street by an assassin sent by the Qing court the next year. Yeung was buried in the Happy Valley Cemetery with a nameless tombstone erected and inscribed only a serial number 6348. The tragedy of Yeung was gradually forgotten, and only

Figure 5. **Searching** (1999, ink and colour on paper, 150 x 83 cm) [From the series "City Life"; original artwork in the collection of Gwangju Art Museum, South Korea]

附圖 5. **覓** (1999, 水墨設色紙本 , 150 x 83 cm) [選自「城市生活」系列；南韓光州美術館藏品]

Figure 6. **Street Cat** (1999, ink and colour on paper, 152 x 83 cm) [From the series "City Life"; Hong Kong Museum of Art Collection]

附圖 6. **街貓** (1999, 水墨設色紙本 , 152 x 83 cm) [選自「城市生活」系列；香港藝術館藏品]

Figure 7. **The Dying Game** (2000, ink and colour on paper, 144 x 197 cm) [From the series "City Life"; Hong Kong Museum of Art Collection]

附圖 7. **終局** (2000, 水墨設色紙本, 144 x 197 cm) [選自「城市生活」系列；香港藝術館藏品]

情和感到哀愁。在「終局」（2000）[附圖 7] 畫作中，他以粗獷筆墨線條和濃重設色描畫他曾居住的舊區西營盤街頭所見四位正在玩天九牌的老婦。她們的眼神視線和專注表情將四人緊扣聯繫，情韻生動，但卻無言地訴說日之將暮、人生消逝而把握終局遊戲的老年人生活。「雨」（1999）[附圖 8] 描畫九七主權移交前後，在大雨滂沱中手持黃傘、舉起區旗若有所等待而表情木然的人群。他們是憧憬或沉思，觀畫者可自行想像。這些畫作均反映了香港城市生活在方蘇的創作理念上的感懷和影響。

Figure 8. **The Rain** (1999, ink and colour on paper, in two panels, each 178 x 96 cm) [From the series **"City Life"**]

附圖 8. **雨** (2000, 水墨設色紙本, 二屏, 每屏 178 x 96 cm) [選自「城市生活」系列]

方蘇心繫香江，亦放眼祖國及世界。舉世認同的價值觀，如尊重歷史真相，予人民以自由及賦社會以公義等，是他畢生追求的理想。他對辛亥革命以至現代的發展作出鑽研，創作了命題為「辛亥百年現代路」的一系列版畫及水墨畫作。創作這些歷史性的畫作，畫家必須要對牽涉其中的政治人物的個性和其在歷史上扮演的角色深入瞭解，也要對歷史

in 2011 did the Hong Kong SAR Government finally put a caption at the site. In 2010, Fong completed his work "The Nameless Tombstone" [Figure 9] , a woodcut print, in which the upright tombstone is printed with different strong colours of yellow, green, brown, blue and others, as a symbolic representation of righteousness of this revolutionary. The portrait of Yeung looking to the far distance is rendered in fading greyish-black colour and his eyes, nose and mouth are reserved in white, which exudes a sense of solemnity and vanishing. Wu Zetian, the first woman emperor of the Tang dynasty in China had erected a tombstone without any word carved on it, suggesting her rights and wrongs are to be judged by history. There is no name on Yeung's tombstone, but the blood and heart of a true revolutionary exist in history forever. Afterwards, the HKSAR built the Pak Tze Lane Park and added an explanatory caption at the former residence of Yeung at Gage Street, as one site of the "Sun Yat-sen Historical Trail" in memory of this historical incident. In the ink work "The Oath" (2011) [Figure 10], Fong portrays a monumental portrait of Dr. Sun Yat-sen dressed in a coat and looking sternly to the front with modulating ink lines and light ink washes. The facial features of Dr. Sun are outlined with simplified brush strokes, yet realistic enough to convey Fong's knowledge of this great revolutionary leader and his heroic character and decision to serve the people and nation when he was elected Provisional President of the Republic of China. In 1949, the Communists took over China and Mao Zedong became the first Chairman of this newly established socialist country. In the subsequent decades, various movements such as the "Anti-Three Anti-Five Movements", "Great Leap Foward" and "Cultural Revolution" followed one another, and the movement to glorify and deify the political leader became more serious. In his ink painting "The Deification Process" (2011) [Figure 11], Fong only outlines the portrait of Chairman Mao with plain lines in a simple manner and reserved in white without detailed depiction. Behind the leader are the masses who smile but with their eyes lacking and uniform facial expressions to blindly glorify the great leader. The contributions and drawbacks of Mao have to be assessed by history, so Fong only manipulates ink and brush to show his views on a historical figure and the "deification process". In 1989, a democratic movement emerged and in the June Fourth crackdown, students and masses were suppressed, in an incident that aroused worldwide attention. In his work "The Goddess" (2011) [Plate 1 in current catalogue], Fong paints the statue of the Goddess of Democracy in pale light ink, confronting the majestic portrait of Mao hanging on the Tiananmen Wall and creates a sharp contrast. In Tiananmen Square, students, labourers and masses holding red and yellow banners were crowded together. The Movement ended in tragedy and the statue of the Goddess, painted in ink washes, faded and was demolished. Fong, in this work, does not intend to give any critical judgment, but only records what had happened in the Square from an objective perspective as a documentation that records this unforgettable incident.

The concern of Fong So for democracy and freedom, equality of nationalities, political and current affairs also extends to other regions such as Taiwan and the international horizon. In the work "The Post-Chiang Taiwan" (2011) [Plate 14], he depicts the theme that the Chiang Family's domination of the Nationalist Government in Taiwan after 1949 finally came to an end with the passing away of the leader Chiang Ching-kuo. In the painting, Chiang Ching-kuo is placed in the far background, raising his hand to bid farewell. In the middle part of the work is his successor Lee Teng-hui, who actively promoted Taiwanese identity (Taiwanization) and democratic reforms, and subsequently Taiwan's politics evolved into a struggle between two rival coalitions: the Democratic Progressive Party's Pan-Green and the Kuomintang's (Nationalist Party) Pan-Blue. In the painting, blue and green washes are splashed on Chiang, Lee and the two men struggling against each other with their arms at the front, suggesting the political struggle for power between the Pan-Greens and Pan-Blues. The pictorial subjects are rendered in a concise style, but the composition reveals Fong's witty treatment. His

Figure 9. **The Nameless Tombstone** (2010, woodcut, 91.5 x 41 cm) [From the series "The Centenary of China's 1911 Revolution"]

附圖 9. **無字碑** (2010, 木刻 , 91.5 x 41 cm) [選自「辛亥百年現代路」系列]

Figure 10. **The Oath** (2011, ink and colour on paper, 137 x 69 cm) [From the series "The Centenary of China's 1911 Revolution"]

附圖 10. **立誓** (2011, 水墨設色紙本, 137 x 69 cm) [選自「辛亥百年現代路」系列]

Figure 11. **The Deification Process** (2011, ink and colour on paper, 120 x 69 cm) [From the series "The Centenary of China's 1911 Revolution"]

附圖 11. **造神** (2011, 水墨設色紙本, 120 x 69 cm) [選自「辛亥百年現代路」系列]

事件的意義作出闡釋。清末革命運動中，不少革命烈士壯烈犧牲，楊衢雲是其中一位。楊氏是革命組織輔仁文社的創立人，文社原在今日香港百子里；後文社與孫中山創立的興中會合併，楊氏曾被選為會長。1900 年他與其他革命義士發動惠州起義，事敗逃回香港，翌年在其結志街寓所內被清廷刺客暗殺。其遺體下葬於跑馬地墳場，墓碑並無名字，祇刻編號 6348，並逐漸為人遺忘。直至 2011 年，香港政府才豎立楊氏生平說明牌，令人唏噓。方蘇在 2010 年作木刻版畫「無字碑」[附圖 9]，畫中以黃、綠、褐、藍各彩描繪無名石碑巖然矗立，正義長存；楊衢雲肖像以灰黑色調描染，五官面目留白，神情肅穆，凝望前方。第一位唐代女主武則天以「無字碑」為身後墓誌，不錄功過，留後世評論。楊衢雲的無字碑不留名字，但革命烈士的熱血丹心長留世間。2011 年後香港政府建百子里公園，並在楊氏舊居加上說明，作為「孫中山史蹟徑」景點，總算是對歷史作出交代。在水墨畫作「立誓」（2010）[附圖 10] 中，方蘇以濃淡墨線和淡墨渲染來描繪身穿大衣、凝視正方的孫中山。孫氏面目勾描簡略，但藝術家以其精湛寫實素描技巧和對這位偉人的認知，傳遞孫氏在就職臨時大總統時堅毅立志為國為民的偉岸神情。1949 年大陸變天，共產政權成立，毛澤東成為領袖，中國也成為社會主義國家。嗣後數十年間，「三反五反」、「大躍進」、「文化大革命」等政治運動此起彼伏，個人崇拜和造神運動也愈益熾烈。方蘇在水墨畫作「造神」（2011）[附圖 11] 中祇以線條勾勒了這位領袖的面目輪廓，蓄意留白，不加描繪；而背後群衆咧口而笑，閉目瞇眼，神態如一，作出歌頌。毛氏功過自有歷史評價，而方蘇以筆墨訴說了他對歷史人物和「造神運動」的客觀看法。1989 年大陸發生民運，在六四事件中，學生被鎮壓，成為舉世矚目的政治事件。方蘇在「女神」（2011）[本冊圖版 1] 中，以極淡水墨描畫由學生塑製的民主女神像，面對天安門城樓懸掛的毛澤東畫像，形成强烈對比。城樓廣場中擠滿了高舉紅黃旗幟的學生和工人群衆。民運結果以悲劇告終，女神像被摧毀，淡墨染畫的女神像溘然而逝。方蘇繪製此圖，沒有特別予以指控，祇是記錄當時廣場情況，作為這段令人迂迴不已歷史的印記。

方蘇對民主自由、種族平等、政局時事的關注，也擴展到台海及國際層面。在「蔣後格局」（2011）[圖版 14] 一圖中，他以淡墨勾勒 1949 年後壟斷國民政府的蔣氏政權隨蔣經國逝世而告終，圖中蔣經國置於後方，揮手而別；而圖之中景是繼蔣主政的李登輝，他將台灣引向台灣化及民主化，逐漸形成國民黨和民進黨的對立。圖中以藍、綠渲染蔣、李兩位領導人及前方角力的兩人，正代表了「藍」、「綠」兩營在政治權力上的爭鬥，筆觸雖簡樸無華，但構圖別具匠心，展示畫家的巧思經營。「圍牆」（2012）[圖版 2] 一圖中，他描畫了東歐人民奮進，終令分隔東西德的柏林圍牆分崩離析，民主自由的新局面終於來臨。紅、黃、藍、白的套色木刻，色彩對比强烈；擊倒圍牆的場面極具震撼力。紅、黃、藍、白這幾種為多國國旗所用的顏色是方蘇好尚的用色，因為紅色代表熾熱和灑血犧牲追求獨立，黃色代表光明和盼望，藍色代表青天碧海的寬廣自由，而白色則代表和平純淨，他藉用色以表達其畫作所涵蓋的各種含義。他多幀描畫維園燭光集會悼念六四事件的作品 [圖版 44 及 45]，以濃淡暗黃描畫明滅燭光；而在香港佔中運動時群衆手持黃

work "The Wall" (2012) [Plate 2] is a woodcut print describing people in Eastern Europe proactively championing the reformation that finally brought about the fall of the Berlin Wall that separated East and West Germany, and heralding a new era of freedom and democracy. The print is rendered in strong and contrasting colours of red, yellow, green and white, colours commonly used in the national flags of various countries. These colours carry different symbolic connotations: red represents bloody sacrifice and struggle for independence, yellow represents brightness and hope, blue represents the sky and sea, symbolic of vastness and freedom, whereas white represents peace and purity, and thus these colours are much favoured by Fong in his artistic creations, contributing to the execution of this dynamic painting of the collapse of the Berlin Wall, as well as in other works. In his various works depicting the candle-light gatherings at Victoria Park in mourning of the June 4th Movement, yellow in different tones is also used to represent the glittering candlelight [Plates 44 and 45], and in the works of people holding yellow umbrellas in the Occupy Central Movement, the yellow umbrella is a symbolic representation of the hope for universal suffrage in that incident [Plates 42 and 43].

Environmental protection and social crisis are also topics for Fong So's art. The work "The Totem and the Mascot" (2007) [Plate 26] is a metaphor of using the mythical dragon from the majestic Chinese tradition and the white dolphin in reality as pictorial motifs. The dragon is a totemic mythical animal representing imperial power in dynastic and even modern China, while the white dolphin is an endangered species in the world but still found in Hong Kong, and was officially used as a mascot for the Handover in 1997. It was reported a few years after 1997 that there were about 1,000 white dolphins living in the Pearl River Estuary, including Hong Kong waters. Then a report for the year 2017 concluded that only 47 remained in the four observation zones of Hong Kong waters. This work is one of Fong's artistic creations named "Hong Kong SAR: 10 Years On" as a metaphorical painting to alert people's attention to and care for the damage to our environment and endangering species of rare animals. In 2003, Hong Kong was hit by the SARS epidemic and many people died. School classes were suspended, patients were retained separately and the hospital management faced an unprecedented crisis. The painting "The Crisis" (2003) [Figure 12] depicts figures covered with medical masks or towels on their faces, and stretching out their arms, groping for life in the deadly path. The ambience of the work carries a sad and frustrated mood that exudes dynamism and tension, and it is a piece that records a historical incident in Hong Kong. His recent work "The Smog" (2016) [Plate 23] renders a dark and smoky sky splashed with pale dark ink washes, and figures wearing face masks or even gas masks, suggesting that various cities in the Mainland, such as Beijing and other major cities, are plagued by pollution, and the air quality measurements are always beyond the prescribed health index, causing serious danger to the health of people. This work is Fong's appeal against air pollution and loss of balance in environmental protection, alerting the Government to take immediate remedial measurements.

In conclusion, the art of print-making and ink painting of Fong So originated from the precise and close observation of life, as well as political and social affairs, which conveys his deep concern for and response to different issues. His works of figures, social issues and current affairs are either rendered with bright and strong colours, or dark and pale modulations of ink with swift and heavy brush work. His artistic creations are imbued with deep passion towards life that should inspire viewers to rethink and review. His creativity comes from the passion of city life, quest for democracy and freedom; as such, his art is the art of the people as well as the testimonies of the identity of contemporary art and culture of Hong Kong.

Figure 12. **The Crisis** (2003, ink and colour on paper, 179 x 97 cm) [From the series "City Life II: Hong Kong & Beyond".]

附圖 12. **危機** (2003, 水墨設色紙本, 179 x 97 cm) [選自「城市生活 II：香港內外」系列]

傘的畫作中 [圖版 42 及 43]，便以含蓄隱喻的黃雨傘來紀實繪寫這次爭取普選的事件場景。

方蘇也非常關注環境保護和社會危機的問題。在「圖騰與吉祥物」（2007）[圖版 26] 中，他以借喻的手法繪畫了傳說中的龍和現實環境中的中華白海豚。龍是中國傳統圖騰，是帝王的象徵；中華白海豚是受保護的瀕危動物，1997 香港回歸時被政府指定為吉祥物。1997 年後珠江河口一帶尚有千餘條白海豚，2017 年據統計在四個觀察區祇餘四十七條。這幀作品是方蘇「特區十年」系列的作品之一，以比喻象徵的手法來喚起人們對環境受到破壞、瀕危生物遭受滅種危機的關注和深思。2003 年間，沙士疫症衝擊香港，造成不少人死亡，學校停課，患者隔離，醫院服務面對空前危機。方蘇的畫作「危機」（2003）[附圖 12] 以濃墨暈染畫面，人物臉覆口罩毛巾，雙手伸向前方，在死亡路上掙扎求存，全圖氣氛沉重黯淡，殊具震撼力，是香港歷史的見證。他的近作「霧霾」（2016）[圖版 23]，以水墨渲染昏暗天空，人物以濃墨染畫，戴上口罩甚至防毒面具，表現內陸多個城市如北京等，空氣檢測數據總是污染程度極高或「超標」。很多城市的污染情況比北京更甚，影響人民健康已達極嚴峻地步。方蘇以此作對空氣污染和環境失調作出批評，政府再不能掉以輕心，必須嚴加處理。

綜觀方蘇的版畫和水墨藝術，均源自對生活和政治社會議題的觀察入微及深切回應。他或以鮮明色彩，或以濃淡筆墨和沉厚率放的筆觸來描畫人物意象和事件，寄以深情，也令觀者有所反省感觸。他的創意來自對城市生活的感情，對民主自由的追求無間；他的藝術是屬於人民的藝術，也是香港當代藝術和文化特質的見證。

The Terrible Beauty of Defiance

Willy LAM

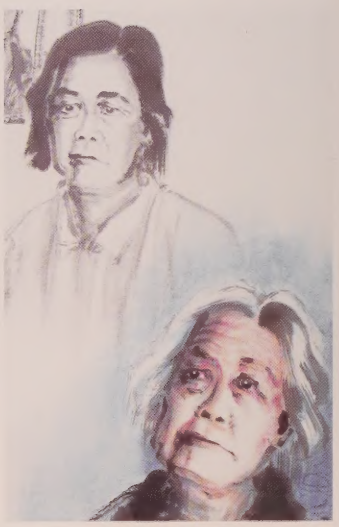
The author: *Willy Lam is an adjunct professor in the History Department and the Centre for China Studies, Chinese University of Hong Kong. He specializes in elite politics in the Chinese Communist Party and Communist ideology. Dr. Lam is the author of* Chinese Politics in the Era of Xi Jinping *(Routledge, 2015); he is also the editor of* The Routledge Handbook of the Chinese Communist Party *(Routledge, 2018).*

The calling of Hong Kong is to make revolutions. At critical junctures in recent Chinese history, Hongkongers have bellowed at the top of their voices: "It's our God-given right to rebel against injustices and tyrannies." Well, painter Fong So, who has a scholarly face and the refined demeanour of a traditional man of letters, does not look like a rabble-rouser who throws Molotov cocktails or who raises his middle finger. But his paintings ask us to stand the establishment on its head – and to treasure eggs that are being hurled against tall walls.

Fong So, 67, is a stylish agent provocateur who has a talent for matching light with shade, for making colours clash with a bang; and for reconciling rage with grace. He works with brush and ink; he also does woodcut prints and seals, apart from paintings. Fong, a former editor of a current-affairs magazine, also makes sketches with pencil and felt markers. While, from a distance, his paintings often smack of the desperation of inhabitants of the lower-most reaches of Dante's hell, they are all lit up with the fire in the artist's belly.

Above all Fong exemplifies the Hong Kong story, not of "stir-frying" the stock and property markets, but of unseating dictatorial regimes and pouring vitriol over the face of tyrants. It was in the 1900s that Dr Sun Yat-sen, who studied medicine at the precursor of the University of Hong Kong, first laid out his plans for unravelling the Qing Dynasty (1644 to 1911). In the 1930s, Hong Kong provided a sanctuary and life-line to Communists – in those days not yet corrupted by either money or the devilish dictums of Chairman Mao – who were fleeing both the Japanese Imperial Army and the America-backed Kuomintang (Nationalist Party). When famine struck China in the late 1950s to early 1960s, Hong Kong was where malnourished and impoverished refugees sought asylum. And, of course, after the Tiananmen Massacre of 1989, Hong Kong is the only place on earth which holds a candlelight vigil every June 4 to commemorate those idealistic youths who were gunned down by the People's Liberation Army.

Who can forget the forlorn yet unyielding eyes of the Tiananmen mother [Plate 17], whose haggard, ravaged face is juxtaposed against the sunny disposition emanating from the photo of her son? While he bled to death in the Square, his youthful aspirations for a brighter, more democratic China are forever preserved by the artist's loving touch. Who can forget the close-up portrait of the pained visage of the late Nobel Laureate Liu Xiaobo [Plate 18]? His halo is larger than life because he has passed life's most difficult task: forgiving your enemies. Who can forget the faint candle that has thrown into sharp relief the gnarled, thoughtful face of Václav Havel [Plate 4]? And lest we forget, Fong So has faithfully inscribed the famous words of the prophet-cum-revolutionary: "We had all become used to the totalitarian system and accepted it as an unchangeable fact and thus helped to perpetuate it."



Ding Zilin, a Tiananmen mother (detail from Plate 17)
「天安門母親」丁子霖(圖版 17 局部)

反抗的淒美（提要）

林和立

作者簡介：林和立現任香港中文大學歷史系及中國研究中心客席教授。林氏專注研究中國共產黨統領階層的政治運作及意識形態，近著有《習近平年代的中國政治》(Routledge, 2015)。他亦是該社出版的《中共政治手冊》(Routledge, 2018)的編輯。

［林氏這篇專文的中文提要由特約譯者摘寫。］

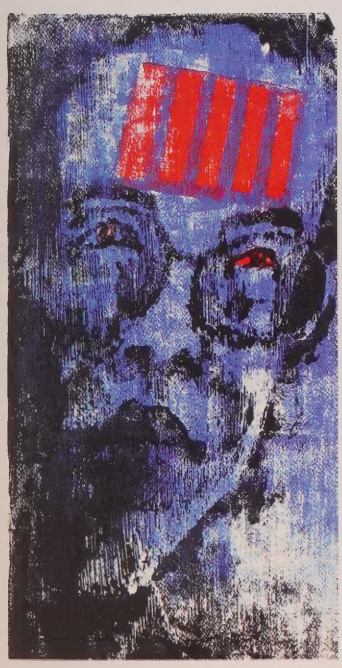
在一些歷史關頭，香港會有人高聲呼喊：「反抗不公義和暴政是我們的天賦權利！」方蘇的作品促使人們反抗建制和珍惜擲向高牆的鷄蛋。他的作品，遠望往往顯現出但丁那種地獄深處的絕望，但卻被藝術家心中的一團火照亮。

方蘇曾為時事雜誌編輯，擅用筆墨將光與影相互配合，形成視覺色彩的強烈碰撞，樸雅融和。除繪畫外，他還創作木刻板畫及印章，也畫速寫。

他的作品從反抗暴政的角度，訴說香港的故事：在二十世紀初，孫中山就是在香港修讀醫學時，初定了推翻滿清的計劃；在二十世紀三十年代，共產黨人要逃避日軍及獲美援的國民黨夾擊，香港成了他們的避難所；在二十世紀五十年代至六十年代初，大批飢荒難民南逃，在香港得到立錐之地；八九六四之後，香港是全球唯一的一個地方，每年有數以萬計的人高舉燭光悼念被害的死難者。

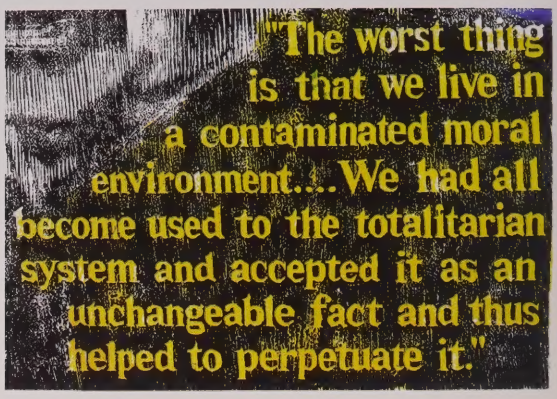
誰能忘記天安門母親孤寂但不屈不撓的眼神？誰能忘記天安門廣場流着青春的鮮血？2014 年雨傘運動是香港人反抗政府與北京遏制港人政治自由的標誌。方蘇以藝術喻意呈現傘運。傘海仿如堅不可催的萬里長城，阻擋香港免於被北風蹂躪。他將這些歷史以筆墨記錄下來。怯懦的政權正在築起新的長城——中國防火牆，加强網禁，遏制人民的自由。方蘇諷喻這道防火牆正燃起火焰，終有一天會被人民的怒火埋葬。

方蘇是個勇敢的吹哨者，畫作善惡分明，他銳利的筆觸，預示普世價值最終會戰勝奧威爾式的政權。或許我們有生之年未必能見到專制政權的崩潰，但這並不重要，重要的是藝術鼓舞和呼喚了中國以至全世界的自由鬥士!



Liu Xiaobo, the late Nobel Laureate
(detail from Plate 6)
(Plate 18 is a banner portrait)

諾貝爾和平獎得獎人劉曉波
（圖版 6 局部）
（圖版 18 是布本畫像）



Words of Václav Havel
(detail from Plate 4)
哈維爾的名言 (圖版 4 局部)

Yet for many Fong So aficionados, he is perhaps most eloquent as a chronicler of the 2014 Umbrella Movement, when tens of thousands of young men and women staged a rebellion against a Hong Kong government that is colluding with Beijing to suppress political freedoms in the former British colony. Week after week, students, lecturers, office and blue-collar workers occupied parts of the busiest thoroughfares of the crowded metropolis [Plates 33, 34, 35 and 36]. Their symbol is yellow umbrellas [Plates 42 and 43], which were first deployed to ward off tear gas fired by police in late September: the law-enforcement apparatchiks thought they could disperse the inexperienced protesters within a few hours. The occupation lasted almost until Christmas.

Figure 1. **A Sea of Umbrellas**, a sketch from the collection *Umbrella Sketches* (2014, pencil, felt marker and colour pencil on paper, 21 x 29 cm) [Original artwork in the collection of the British Museum]

附圖 1. 「雨傘速寫」之**傘海**
(2014, 鉛筆、簽名筆及顏色鉛筆紙本 , 21 x 29 cm)
[大英博物館藏品]

A custodian of the time-honoured tradition of Chinese naturalism, Fong has also mastered artistic tropes such as the trompe-l'œil. A lone protester holding aloft a humdrum yellow umbrella occupies the same moral high ground as the Tank Man who dared to halt the advance of 100 tanks in Tiananmen Square. A column of demonstrators wielding a sea of umbrellas evokes the splendour and the impregnability of the Great Wall of China. While the Great Wall was built thousands of years ago to guard against invasions of barbarian tribes, the multitude of umbrellas protects Hongkongers from the marauding Communist mandarins from up north.

The British historian and poet Matthew Arnold urges us to see life steadily and to see it whole. Fong's paintings are an invitation to see history steadily and to see it with passion. The artist has captured the essence of worldwide historical moments such as the fall of the Berlin Wall [Plate 2], the breakup

Harcourt Village, a sketch from the collection *Umbrella Sketches*.
(2014, pencil, felt marker and colour pencil on paper, 30 x 42 cm)
[Original artwork in the collection of the British Museum.]

「雨傘速寫」之**夏慤村** (2014, 鉛筆、簽名筆及顏色鉛筆紙本 , 21 x 29 cm)
[大英博物館藏品]

of the Soviet Union and the Arab Spring. And what an illustrious profile of courage! We see Mikhail Gorbachev almost singlehandedly burying Lenin and Leninism [Plate 3]. Our heart beats as one with Malala Yousafzai, the Nobel-prizewinning advocate of education and human rights for girls and women [Plate 10]. And who can forget the wistful looks of revered Chinese dissidents Chen Guangcheng, Gao Zhisheng and the late Li Wangyang [Plate 19]. They are living under 24-hour police surveillance in the new Middle Kingdom, whose cowardly Communist Party administration has erected a new Great Wall: the Great Firewall of China that bans the likes of Google, Facebook and Instagram. In Fong's allegorical rendition, that freedom-smothering Firewall is literally alight with flame [Plate 22], a fitting symbol that the dictators will finally be consumed by the fire of discontent that is sweeping the land.

As T.S. Eliot wrote, "After such knowledge, what forgiveness?" And what of the future? For how long can "one country, two systems" remain in place? Will Hong Kong again take centre stage in the convoluted drama of Chinese history? From more perspectives than one, Fong's works act out the Manichean struggle between good and evil. The paintings are where we find the surest moral compass in the millennium-long Chinese maelstrom. His bold, unhesitating strokes tell the simple story that right makes might; that universal values will eventually win over the AI-enabled Orwellian state that the Communist Party has been building. Fong is that brave whistle blower who unmasks the Emperor in his Sunday best. Indeed, the chinks in the armour of a mind-numbing totalitarianism are yawning wider: we already see the descendants of the Tiananmen Square protesters thumbing their nose at authority. At the end of the day, it matters little whether Fong – or we – will live long enough to witness the crumbling of the evil empire. What matters is that art endures, uplifts, and coaxes the best out of China's – and the world's – freedom fighters.

Not Finished Yet?

EMU

The author: *Emu has drawn cartoons for 40 years. He received a journalism degree from The Chinese University of Hong Kong but chose to report from a drawing board as his career. He used to contribute political cartoons to local newspapers including the* Hong Kong Economic Journal.

In 2013, Fong So and I participated in the exhibition project organized by the Comic Daemons. Though not a cartoonist, he joined us in response to the political atmosphere at that time. Seeing that the "ultimate universal suffrage", as promised by the Basic Law, would be denied by the mainland regime again, Hong Kong people of all social sectors felt the need to do whatever was necessary. It's our civil responsibility to stand up for what we believe. The fact that Fong So's choice of joining us reveals that his idea of artistic creation has something in common with that of the cartoonists: to follow time closely, to speak out and to make timely records. The difference is, we cartoonists publish our works quickly, almost in real time, but he has to group his works over a period of time and then show them in an exhibition or publish them in a catalogue.

Shortly after the Umbrella Movement, he gave me a copy of his sketches of "Occupy Central". It was then a depressing time, as the general social mood was "nothing could be done to change the reality". Browsing through his sketches, I was hit by a feeling of "it's not yet over". Yes, we failed to change the reality. But should we do nothing? It's a failure. But wouldn't the impetus to strive on accumulate? "Compared with our daily cartoons, your work takes a different form," I said to him, "but it has the same effect."

His works must be printed into books for circulation. In particular, his documentation of our times must be published, somewhat like cartoons, in order to achieve its social function and to serve as a historical record for the future. In this respect, the artworks produced by Fong So are still "unfinished" until they are "published".

Back to the cartoonists. As print media in Hong Kong have been shrinking, and more than half of the remaining newspapers have already turned "red", there are fewer and fewer spaces for us to publish political cartoons. Two years after "Occupy Central", my career as a political cartoonist ended abruptly: I stopped my own column in protest of the "red line" set by the newspaper and out of my anger for not being able to work in a free environment. Releasing myself from the daily work of supplying cartoons made me happy for a few days. But after that, I felt very disheartened for being unable to make timely response to news events with cartoons. I knew that I had to make psychological adjustments: it's possible that I wouldn't be able to publish political cartoons on newspapers for not just a short period of time. Perhaps, even though I continue to draw cartoons and post them online, they would only be considered "finished" when published in books.

還未完成？

一木

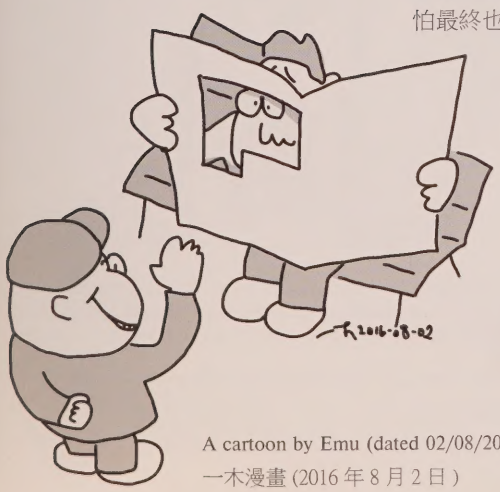
作者簡介：一木繪漫畫已有四十年。畢業於香港中文大學新聞系，但他的新聞工作生涯卻是以繪製漫畫作為報道。他曾給香港報章提供政治漫畫，其中包括《信報財經新聞》。

方蘇兄和我第一次共同參與的項目，是 2013 年的「漫畫刁民」展覽，他並非漫畫家卻參與我們的漫畫項目，是因為當時香港的政治氣氛使然：《基本法》答應港人的「最終普選」權利會被大陸「走數」，港人那時不論什麼界別，能做點什麼都盡可能去做。站出來，是公民的責任。方蘇選擇與我們為伍，顯示他的作畫理念頗與漫畫相近，就是要緊貼時代發聲和留下即時的記錄。不同的是，我們的漫畫是每天發表，實時介入；他的畫作要累積一段時間，才以展覽或畫冊形式展示。

記得在雨傘運動過後他送我一本「佔領中環」期間的速寫畫冊，其時社會瀰漫一片「即使做什麼都改變不了現實」的沮喪氣氛。我看着「佔中」畫冊，一種「事情還沒完」的感動湧上心頭。難道改變不了現實就一點事情都不做嗎？所謂失敗，難道不是都蘊藏着向前推進的動力嗎？我跟他說，你的畫作跟我們即時發表的漫畫，形式雖不一樣，可是作用相同。

他的圖畫，得要印成書才可以流傳，尤其是他記錄時代的畫作，一定要有像漫畫那樣發表的途徑，才能在當下發揮介入社會的功能，又在過後可以發揮歷史文獻的記錄作用。從「發表」這一點上說，方蘇的作品跟漫畫一樣，未到「刊登」的那天，應該還未算是「完成」的。

至於本來可以即時發表的漫畫家，卻因紙媒萎縮、剩下的報紙也大半染紅，政治漫畫的發表空間已變得愈來愈少。「佔中」後兩年，我的政治漫畫生涯戛然而止。為了抗議報紙設下不能踫觸的紅線，無法在自由環境下創作，我終於一怒之下擲筆。不用每天交稿讓我快活了好幾天，但接下來對時局不能作出即時反應卻令我感到納悶非常。我知道我必須作出心理調整，因為可能會有一段不短的時間不能再在報紙上發表政治漫畫了。沒有報紙發表，就算我自己繼續畫，即使在網上發表，恐怕最終也要出版成書，作品才算是完成的吧。這是方蘇兄給我的啟示。



A cartoon by Emu (dated 02/08/2016)
一木漫畫 (2016 年 8 月 2 日)

After 1989.....

Zunzi

The author: *Zunzi has been a political cartoonist for 40 years. He was born in Hong Kong and studied fine arts at the Chinese University of Hong Kong. He began to publish political cartoons in 1980. His work appears daily in different newspapers, including* Apple Daily *and* Ming Pao Daily.

Now, I'm certain.
Should gravitational force be forgotten -
Despair and Hope are the forces that spin the world, permanently.

.....←→ Goddess uprooted ←→ tanks-forces-massacre ←→ walls collapsed ←→ walls of mind erected ←→ perestroika and emancipation ←→ collusion of the rich and authority ←→ black cat / white cat ←→ graft and corruption ←→ rose garden ←→ Sex and Zen ←→ colour revolution ←→ crushed to dust ←→ SARS-devastating ←→ soul-searching ←→ Twitter ←→ hackers ←→ virtual reality ←→ scepticism ←→ globalisation ←→ cross-border hoax ←→ financial tsunami ←→ bubble burst ←→ artificial intelligence ←→ sweatshops ←→ Mars expedition ←→ cracked ozone layer ←→ consumption ←→ pollution ←→ defending people's rights ←→ disheartened ←→ umbrella ←→ smoke of ammunition ←→ .....

Hope will see Hope,
With the demise of Despair.

Cartoonist Zunzi (right) and a friend participate in the day of street art (Sept 27, 2014) before the Occupation. (A sketch from Fong So's sketchbook documenting the 2014 Umbrella Movement, pencil and felt marker on paper, 21 x 29 cm)
[Original artwork in the collection of the British Museum]
漫畫家尊子 (右) 與朋友參加佔中之前的一個街頭造像活動。
(2014 年 , 方蘇的傘運速寫簿其中一頁 , 鉛筆及簽名筆紙本 , 21 x 29 cm)
[大英博物館藏品]

八九之後……

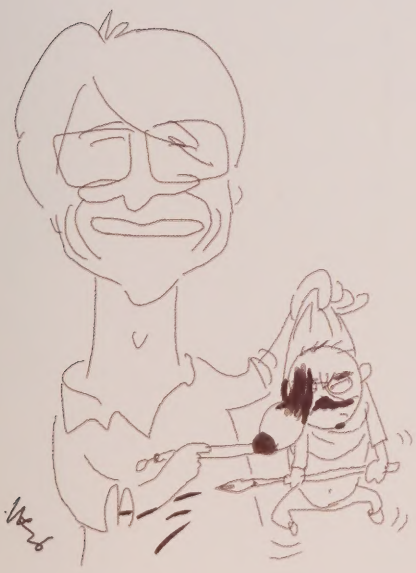
尊子

作者簡介：尊子繪畫政治漫畫已有四十年。他生於香港，畢業於香港中文大學藝術系，1980 年起在報章及雜誌發表政治漫畫。他每日有作品見於《蘋果日報》、《明報》等報刊

噢，明白了。
忘記萬有引力吧——
地球運轉，動力來自絕望與希望。

……←→女神拔起←→坦克屠城←→圍牆塌下←→心牆冒起←→開放改革←→錢權勾結←→黑貓白貓 ←→貪腐登場←→玫瑰園←→玉蒲團←→顏色革命←→屍骨無存←→沙士奪命←→心靈重建←→推特←→洩密←→虛擬←→懷疑←→全球化←→跨國欺詐←→金融海嘯←→泡沫爆炸←→人工智能←→血淚工場←→火星探索←→臭氧穿窿←→消費←→污染←→維權←→腸斷←→雨傘←→硝煙←→ ……

當絕望絕望 ，
希望看見希望。

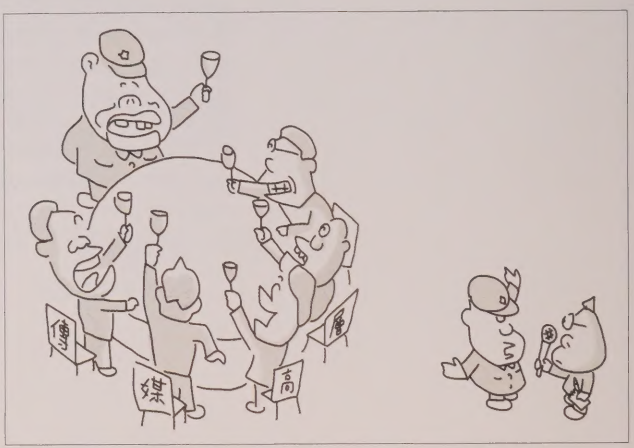


A double caricature: Fong So and Zunzi as portrayed by Zunzi, 2009.
雙人漫像：尊子筆下的方蘇和尊子 (2009 年)。

The opening of the cartoon exhibition *Draw the Line* at the Foreign Correspondents' Club, Hong Kong, June 2014. This exhibition was organized by the Comic Daemons, a group of local cartoonists, in collaboration with the FCC. (Photo: Comic Daemons)

漫畫展覽「畫清界線」的開幕合影，展場為香港外國記者會，展覽由本地漫畫家發起的小組「漫畫刁民」與外國記者會合辦，展期是2014年6月。(攝影：漫畫刁民)

Zunzi, **Daily Murder**
尊子 **天天謀殺案**



Emu, **"But you are just a media low-life!"**
(Those around the table are tagged as "media high-ranking")
一木「**你只係傳媒低層！**」

The works of Zunzi (left) and Emu (right) in the 2014 cartoon exhibition *Draw the Line*. The theme of the show was freedom of speech and freedom of the press in Hong Kong. The work created by Fong So for this exhibition is included in this series [Plate 30].

2014年的漫畫聯展「畫清界線」，展覽的主題是香港的言論和新聞自由，尊子和一木等人均有展品(上左及上右)。方蘇所製展品亦收進此一系列[見圖版30]。

An Invitation to Shoe-throwers: an assemblage by Fong So for the exhibition *Universal Suffrage Now!* organized by the Comic Daemons in August 2013.

有請掟鞋：「漫畫刁民」在2013年8月曾舉辦名為「漫人迷普選」的展覽。這套組件是方蘇的展品之一。

世事

PLATES 1 – 25

The World

It was my original intention to end this series in 2014 and name it "The World in the 25 Years after 1989", before the whole plan was finally revised and renamed as "The World after 1989". After 2014, the part about Hong Kong has been extended and developed into a separate section. All other parts, including mainland China and Taiwan, are kept largely within 25 years, ending in 2014. [FS]

這個系列原初的設想是由 1989 年起，至 2014 年止，因此原題為「1989 後的廿五年世事」。其後，計劃重訂，改題為「1989 年後世事掠影」。重訂的主因是 2014 年之後，香港部份的內容需要增補，並闢作另一單元。至於其他部份，包括中國大陸及台灣在內，仍大體上保留廿五年的框架。[FS]

PLATE 1 圖版 1

The Goddess 女神

2011, ink and colour on paper 水墨設色紙本 , 178 x 96 cm

A statue known as the Goddess of Democracy was created by students in Beijing and placed at Tiananmen Square during the 1989 pro-democracy movement.

1989 年民主運動期間，北京學生塑製了民主女神巨像，立在天安門廣場。

PLATE 2 圖版 2

The Wall 圍牆

2012, woodcut 木刻 , 61 x 91.5 cm

Communist dictatorships ended in Europe with the fall of the Berlin Wall in 1989-90.

1989-90 年，隨着柏林圍牆崩塌，共黨專政在歐洲結束。

PLATE 3 圖版 3

The Eventual Bow-out 落幕

2012, woodcut 木刻 , 61 x 91.5 cm

Mikhail Gorbachev vanished from politics with the end of the USSR in December 1991.

戈爾巴喬夫的政治生涯與蘇聯在 1991 年底同時終結。

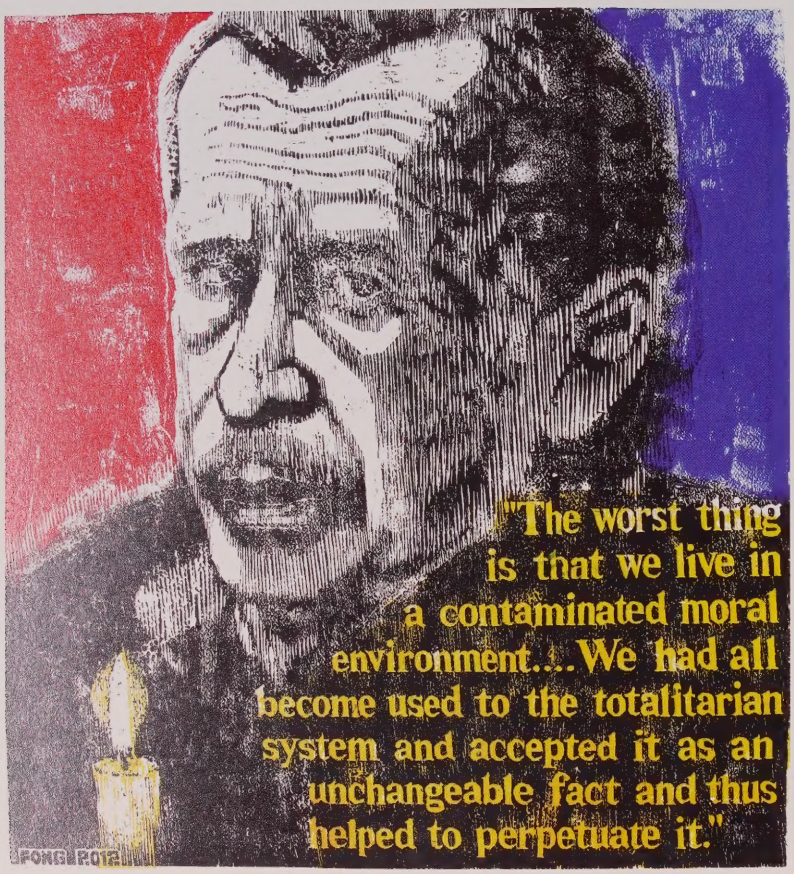


PLATE 4 圖版 4

A Moral Compass 道德楷模

2012, woodcut 木刻 , 61 x 56 cm

Václav Havel, a dissident turned president, remained a moral compass all through his life.

哈維爾從異見者成為總統，由始至終一直是個道德楷模。

PLATE 5 圖版 5

The End of Apartheid 種族隔離的終結

2012, woodcut 木刻 , 76 x 61cm

The two most praiseworthy men for turning South Africa into a new nation: Nelson Mandela and Archbishop Desmond Tutu.

促成南非的改變，有兩個人最受稱頌：曼德拉和大主教杜圖。

PLATE 6 圖版 6

The Four Laureates 四個得獎人

2012, woodcut 木刻 , 78.5 x 59 cm

Four Nobel Peace Prize winners: (clockwise from top-left)
Aung San Suu Kyi (Myanmar), Liu Xiaobo (China),
Bishop Carlos Belo (East Timor), the Dalai Lama (Tibet).
(See *Catalogue Notes* for details)

四個諾貝爾和平獎得獎人：(上左起順時針) 昂山素姬 (緬甸)，
劉曉波 (中國)，主教貝勞 (東帝汶)，達賴喇嘛 (西藏)。
(較詳細的解說見《畫作札記》)

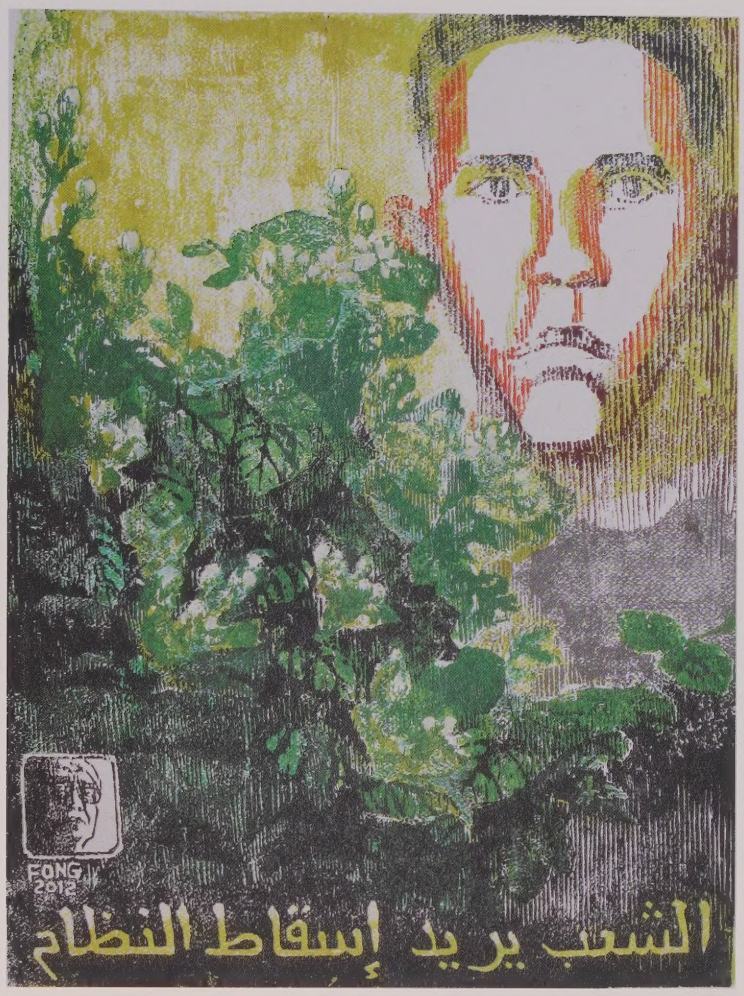


PLATE 7 圖版 7

The Igniter 火種

2012, woodcut 木刻 , 51 x 38 cm

Mohamed Bouazizi of Tunisia, a fruit vendor who brought about the Jasmine Revolution.

突尼西亞一個賣水果的攤販觸發了茉莉花革命。

PLATE 8 圖版 8

Rage 憤

2012, woodcut 木刻 , 61 x 91.5 cm

Originally an act of showing extreme anger and disrespect in the Arab world, now people use it to make strong political statements.

在阿拉伯世界，這種舉動是表示極度憤怒和極不尊重，現已成了一種宣示强烈不滿的政治表態方式。

PLATE 9 圖版 9

A Day of Remembrance 銘記

2013, woodcut 木刻 , 91.5 x 61 cm

The year 2001 saw the worst terrorist attack in the United States.

美國境內歷來最嚴重的恐怖襲擊是 2001 年的 9/11 事件。

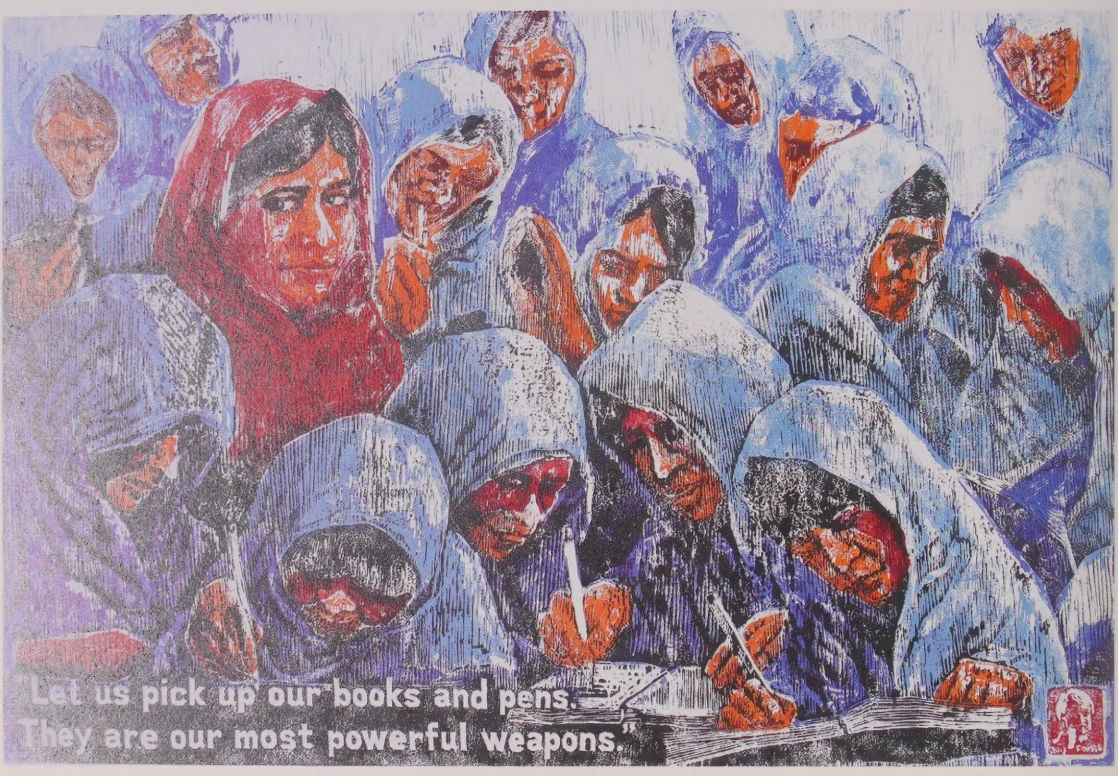


PLATE 10 圖版 10

A Heroic Young Campaigner 小英豪

2013, woodcut 木刻 , 61 x 91.5 cm

Malala Yousafzai was attacked by terrorists
for campaigning for girls' right to education.

馬拉拉因為宣揚女子應該享有受教育的權利，
竟遭恐怖分子襲擊。

PLATE 11 圖版 11

Middle East 中東

2015, ink and colour on paper 水墨設色紙本 , 137 x 69 cm

Who suffer the most from wars and all the violent clashes?
戰爭和動亂的最大受害者是誰？

PLATE 12 圖版 12

A Kafkaesque Trial 卡夫卡式的審判

2012, woodcut 木刻 , 61 x 91.5 cm

Members of a Russian punk band, Pussy Riot, were tried for "hooliganism" for a protest performance against Vladimir Putin.

俄國三名崩樂樂隊的成員作抗議普京的表演，遭拘控判囚，控罪是「流氓行為」。

PLATE 13 圖版 13

New World Disorder? 新亂局？

2014, ink and colour on paper 水墨設色紙本 , 69 x 107 cm

With rivals like Vladimir Putin and Xi Jinping, Barack Obama must have had a lot of headaches during his presidency [until early 2017].

奧巴馬任美國總統後期 [至 2017 年初]，普京和習近平肯定給他添了不少難題。

PLATE 14 圖版 14

The Post-Chiang Taiwan 蔣後格局

2011, ink and colour on paper 水墨設色紙本 , 122 x 69 cm

After the death of Chiang Ching-kuo, Taiwan's politics evolved into a struggle between two rival coalitions: the Democratic Progressive Party's Pan-Green and the Kuomintang's Pan-Blue.

蔣經國去世後，台灣政局改觀，演成民進黨的綠營與國民黨的藍營角力的格局。

PLATE 15 圖版 15

Sunflower 太陽花

2014, ink and colour on paper 水墨設色紙本 , 130 x 84 cm

The 2014 Sunflower Protest profoundly reshaped the Pan-Blue versus Pan-Green politics of Taiwan.

2014 年的太陽花學運給台灣藍綠兩營角力的政局帶來重大的轉折。

PLATE 16 圖版 16

Taboo 禁忌

2014, ink and colour on paper 水墨設色紙本 , 157 x 96 cm

After the 1989 crackdown, even the mere mentioning of "June 4" has become a taboo in mainland China.

六四鎮壓之後的中國大陸，連「六四」一詞也成了說不得的禁忌。

PLATE 17 圖版 17

A Tiananmen Mother 天安門母親

2014, ink and colour on paper 水墨設色紙本 , 114 x 69 cm

The son of Ding Zilin, an assistant professor in a Beijing university, was killed in the June 4 crackdown.

丁子霖原任教於北京人民大學，她十七歲的兒子死於六四鎮壓。

PLATE 18 圖版 18

A Banner Portrait 布本畫像

2009, red and white enamel paint on black cloth
油漆及黑布 , portrait 200 x 142 cm

Campaigning for constitutional democracy,
Liu Xiaobo, a prominent Chinese writer,
was sentenced to 11 years' imprisonment.
[He then became a Noble Peace Prize winner.]

中國作家劉曉波呼籲建立民主憲政，被判
囚十一年。[之後他獲得諾貝爾和平獎。]

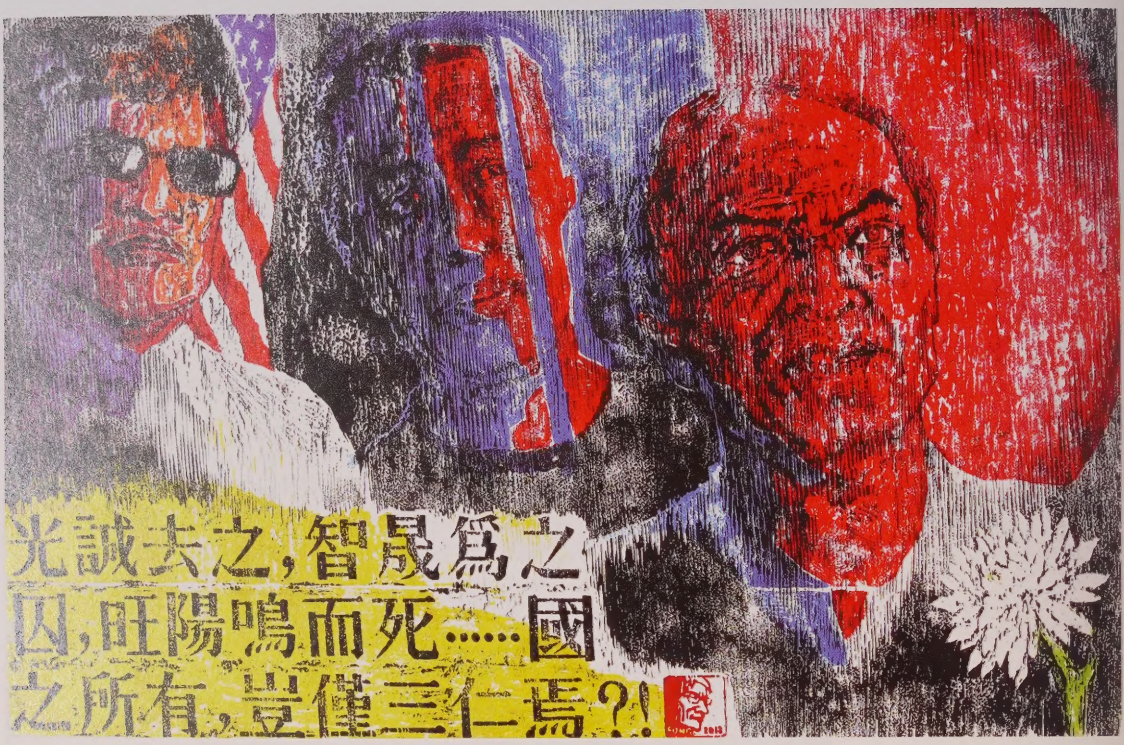


PLATE 19 圖版 19

The Three Men of Virtue 三仁

2012, woodcut 木刻 , 51 x 79 cm

From left to right: Chen Gaungcheng, a blind and self-trained lawyer, left China and went to the US. Gao Zhisheng, a rights lawyer, was detained intermittently and tortured. Li Wangyang, still defiant after being imprisoned for years, was found dead in the hospital after interviewed by media from Hong Kong.
(See *Catalogue Notes* for details)

左起：陳光誠是盲人，自學成為律師，被迫離國赴美。
高智晟是維權律師，曾一再遭到拘禁及酷刑毆打。
李旺陽坐牢多年仍無畏無懼，接受香港傳媒訪問
之後被發現死在醫院。
（較詳細的解說見《畫作札記》）

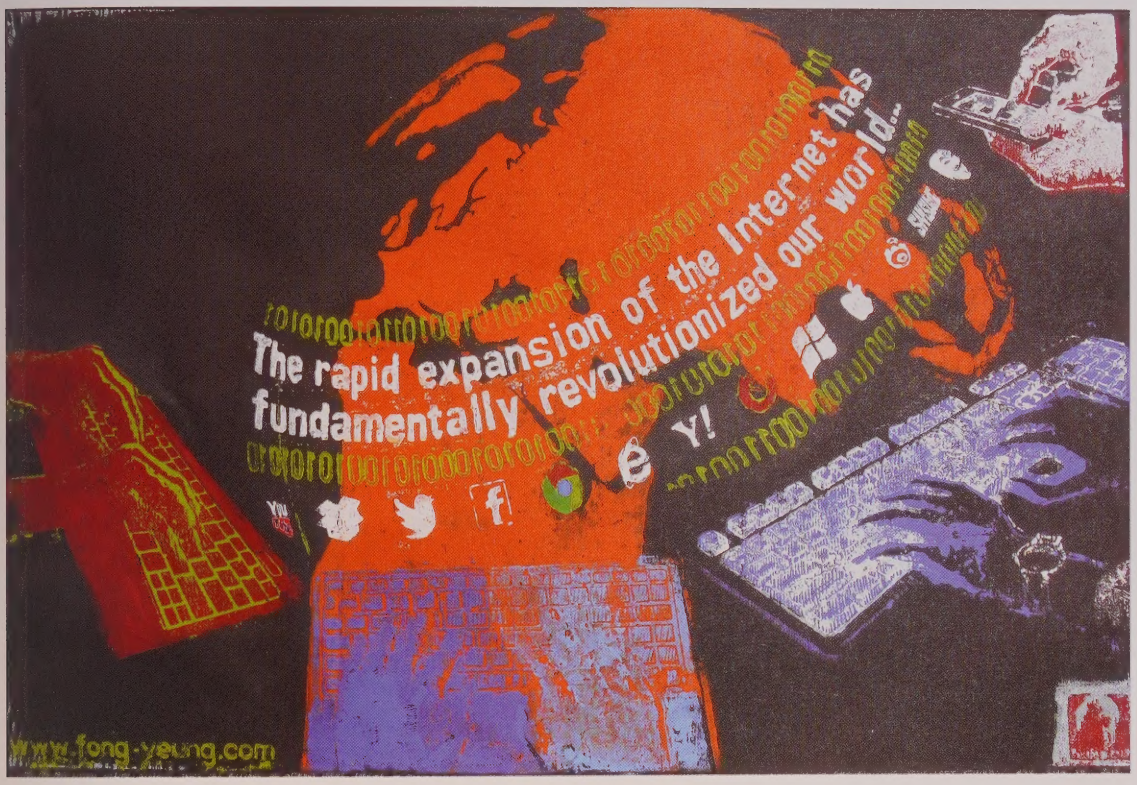


PLATE 20 圖版 20

Living Online 網上世界

2013, woodcut 木刻 , 61 x 91.5 cm

We are now living online. Globally, there are billions of Internet users.

今日，全球使用互聯網的人數早已超過十億。

PLATE 21 圖版 21

The Leakers 洩密者

2013, woodcut 木刻 , 61 x 91.5 cm

A new breed of whistle-blowers: (left to right) Julian Assange, Bradley Manning (later Chelsea Manning) and Edward Snowden.

隨着訊息技術萌生的「吹哨者」：
(左起) 阿桑奇、曼寧、史諾登。

PLATE 22 圖版 22

The Great Firewall 火牆

2013, woodcut 木刻 , 61 x 91.5 cm

The most draconian system of censorship and control is imposed in mainland China.

中國大陸對互聯網實行
最嚴苛的審查和管制。

PLATE 23 圖版 23

The Smog 霧霾

2016, ink and colour on paper 水墨設色紙本 , 96 x 138cm

In China, an official way to tackle air pollution is to ban the "unwarranted" discussions of the smog.

中國官方對付空氣污染的一個辦法是禁止「妄議」霧霾。

PLATE 24 圖版 24

A Copy of Mao? 毛之再版？

2018, ink and colour on paper 水墨設色紙本 , 138 x 69 cm

Xi Jinping has been tightening his grip and forging more and more the policies of Mao Zedong ever since he came to power.

習近平登上權力頂峰後即加强控制，重施很多毛澤東時代使用過的政策。

PLATE 25 圖版 25

Earnest Wish 祁求

2015, ink and colour on paper 水墨設色紙本 , 96 x 96 cm

Our wish is peace. However …

和平是世人的願望，可是……

香港

PLATES 26 – 49

Hong Kong

In my initial plan, though Hong Kong would be given more emphasis, there could only be just a few pieces. However, with some later developments after the 2014 Umbrella Movement warranting documentation, the number of pieces about Hong Kong has increased to a quite disproportional extent. They are now grouped into a more or less separate section. In addition, some other pieces related to the theme of this project are also placed at the end of this section. [FS]

按原初的計劃，雖然這個系列會較偏重香港，但也只會是三數件作品。然而，其後加上了 2014 年香港雨傘運動之後接續的事態，香港這部份的作品數量增至有點不成比例。在這本目錄圖冊內，香港部份就集中當作一個單元。此外，幾件與這個計劃題旨相關的作品也在此一單元附列。[FS]

良心話事
守護孩子

和平

香港自

PLATE 26 圖版 26

The Totem and the Mascot 圖騰與吉祥物

2007, ink and colour on paper 水墨設色紙本 , 97 x 97 cm

During the 1997 Handover, Hong Kong was overwhelmed by the decorations of dragons and white dolphins.

九七移交期間，龍和白海豚的裝飾在香港多得鋪天蓋地。

PLATE 27 圖版 27

Hong Kong: A Long Road Ahead
香港：漫漫長路

2011, ink and colour on paper 水墨設色紙本 , 122 x 69 cm

The struggle for democracy has become increasingly difficult after the 1997 Handover.

九七移交之後，香港人爭取民主的道路日漸艱辛。

PLATE 28 圖版 28

Turning from Bad to Worse 每況愈下

2013, ink and colour on paper 水墨設色紙本,
二屏掛軸 in two hanging scrolls, each 179 x 97 cm

The first three Chief Executives of the HKSAR: Tung Chee Hwa (right), Donald Tsang (centre), CY Leung (left). They held the head post one after another, but could people trust them? (See *Catalogue Notes* for details).

特區的頭三個特首：董建華（右），曾蔭權（中），梁振英（左）。三人次第登場，但人們能信任他們嗎？（更多解說見《畫作札記》）

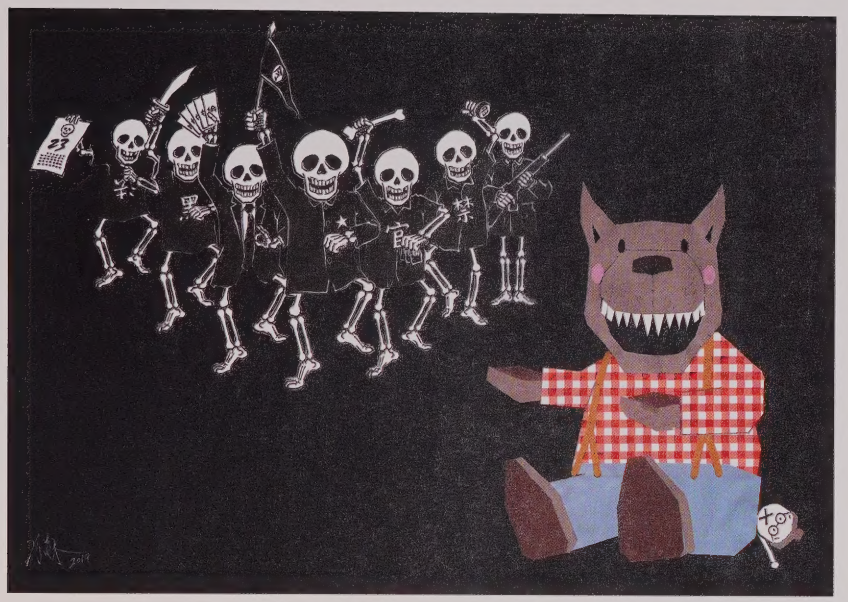
PLATE 29 圖版 29

Protect the Children 守護

2014, ink and colour on paper 水墨設色紙本 , 96 x 90 cm

The HKSAR Government's plan to promote "National Education" met strong opposition from students and civic groups.

香港特區政府擬推行「國民教育」，受到學生和社會公眾的强烈反對。



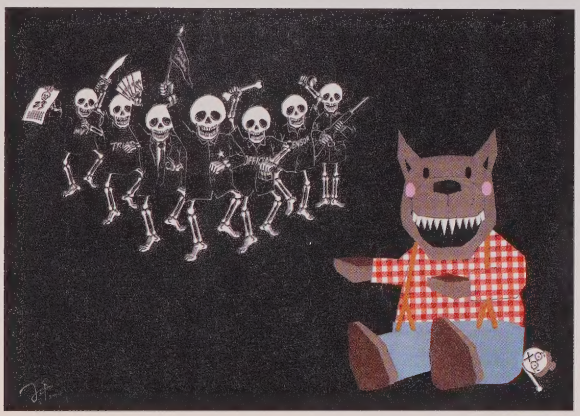


PLATE 30 圖版 30

"… Nothing to Do with Freedom of Expression"
「..... 與言論自由無關」

2014, drawing and cut-out paper 繪本及剪紙 , 29.7 x 42 cm

Press freedom in Hong Kong has been rapidly eroding ever since 1997, with the mounting intimidating pressure from the PRC regime and the increasing submissiveness of the local media.
[An exhibit (in two versions) prepared for a cartoon exhibition organized by a group of comic artists]

香港的新聞自由在九七之後同樣是每況愈下。來自北方的壓力有增無已，本地傳媒則多被收編或噤若寒蟬。
[製作給一個漫畫聯展的卡通小品 (此件有中英文版各一)]

PLATE 31 圖版 31

The OC Trio 佔中三子

2014, woodcut 木刻 , 66 x 100 cm

The three activists calling for a protest movement of civil disobedience named Occupy Central to fight for real democracy: (from left to right) Reverend Chu Yiu-ming, Professor Benny Tai Yiu-ting and Professor Chan Kin-man. They were known as "the OC Trio". [This woodcut print was made in early 2014, before the outbreak of the Occupation, with the quoted words provided by the Trio (see *Catalogue Notes* for details).]

三位倡議者提出以公民抗命的方式佔領中環，爭取真民主和真普選：（左起）朱耀明牧師、戴耀庭教授、陳健民教授，人稱「佔中三子」。[這張版畫在 2014 年初製作，佔領運動稍後在九月爆發。圖中刻錄的文字由三子提供（解說見《畫作札記》）。]

PLATE 32 圖版 32

Staying Overnight 留守

2016, ink and colour on paper 水墨設色紙本 , 96 x 123 cm

Young folk stayed outside the Government Headquarters in Admiralty the night before the tear gas struck.

警方使用催淚氣體之前的一夜，大批年輕人在金鐘政府總部外面通宵留守。

PLATE 33 圖版 33

The Stand-off 對峙

2016, ink and colour on paper 水墨設色紙本 , 133 x 96 cm

On the day of tear gas (September 28), people came to the rally with umbrellas to shelter themselves from direct sunlight, and, later, from tear gas fumes. The protest movement was soon dubbed the Umbrella Movement.

施放催淚弹當日 (9 月 28 日)，政府總部外面的一個場景：
民眾帶去的僅是雨傘，先是用作防曬，之後用來遮擋催淚氣體。
抗議和佔領迅即被稱為雨傘運動。

PLATE 34 圖版 34

The Big Stage: A Whole Month 大台：滿月

2016, ink and colour on paper 水墨設色紙本 , 179 x 97 cm

On the day to commemorate one month of the Occupation, a rally was held in Admiralty.

佔領滿月之日，金鐘佔領區舉行集會，黃傘高撐。

PLATE 35 圖版 35

Blowing in the Wind 風乍起

2016, ink and colour on paper 水墨設色紙本 , 142 x 96 cm

During the Occupation, dozens of banners were hanging from the footbridges in the occupation zone in Admiralty.

佔領期間，金鐘佔領區的架空行人天橋掛滿了巨幅標語。

PLATE 36 圖版 36

A New Generation 新世代

2016, woodcut 木刻 , 2 x (61x 91cm)

This woodcut print shows how Hong Kong's younger generation has reacted to the social and political changes in the recent years. (See *Catalogue Notes* for details)

這張版畫展現了香港年輕人對近年社會政治丕變的回應。（詳細的解說見《畫作札記》）

PLATE 37 圖版 37

The Antagonism 撕裂

2017, woodcut 木刻 , 61 x 90 cm

Hong Kong was torn apart, casting the defiant to one side and drawing those collaborating to the other.

香港被撕裂，抗爭者遭打壓，趨附者受拉攏，兩造對立。

PLATE 38 圖版 38

The Blue Masks 藍面罩

2017, woodcut 木刻 , 61 x 90 cm

An allegorical scene of Hong Kong: those who appear in blue also agree in the dark.

一幅諷喻香港的圖像：以藍色出現的一群，他們在黑暗中很投合。

PLATE 39 圖版 39

The Trio of Student Leaders 雙學三子

2017, ink and colour on paper 水墨設色紙本 , 69 x 101 cm

Three prominent student leaders of the Umbrella Movement: (left to right) Joshua Wong, Alex Chow and Nathan Law. (See *Catalogue Notes* for details)

因雨傘運動而受注目的三名學生領袖：（左起）黃之鋒、周永康、羅冠聰。（較詳細的解說見《畫作札記》）

PLATE 40 圖版 40

Prisoners of Conscience 良心犯

2017, ink and colour on paper 水墨設色紙本 , 69 x 101 cm

In a 2017 protest march, people took to the streets showing support to the imprisoned young activists.

在 2017 年的一次遊行中，支持者上街示威，聲援因抗議政府舉措而被判監的年輕人。

PLATE 41 圖版 41

Give Us Hope 還我希望

2017, ink and colour on paper 水墨設色紙本 , 98 x 148 cm

The marchers' banner: "Give hope to our kids. Give support to Hong Kong's prisoners of conscience."

遊行橫額的大字是：「還我孩子希望，聲援香港良心犯」。

PLATES 42 and 43 圖版 42 及 43

Untitled (I & II)

(or: **Anniversary** and **Give Support Together**)

無題 (之一及之二) (另題：**週年**及**一起的撐**)

(I) 2015, ink and colour on paper 水墨設色紙本 , 69 x 102 cm
(II) 2016, ink and colour on paper 水墨設色紙本 , 69 x 105 cm

Yellow umbrellas appeared regularly in public rallies and marches after the Umbrella Movement.

雨傘運動之後，黃傘經常在集會和遊行中出現。

PLATES 44 and 45 圖版 44 及 45

The Vigil (I & II)

燭光 (之一及之二)

(I) 2016, ink and colour on paper 水墨設色紙本 , 68 x 69 cm
(II) 2016, ink and colour on paper 水墨設色紙本 , 69 x 94 cm

After the June 4 crackdown in Beijing, Hong Kong began its candlelight vigil on the anniversary day every year.

北京六四鎮壓後，香港每年都有燭光集會。

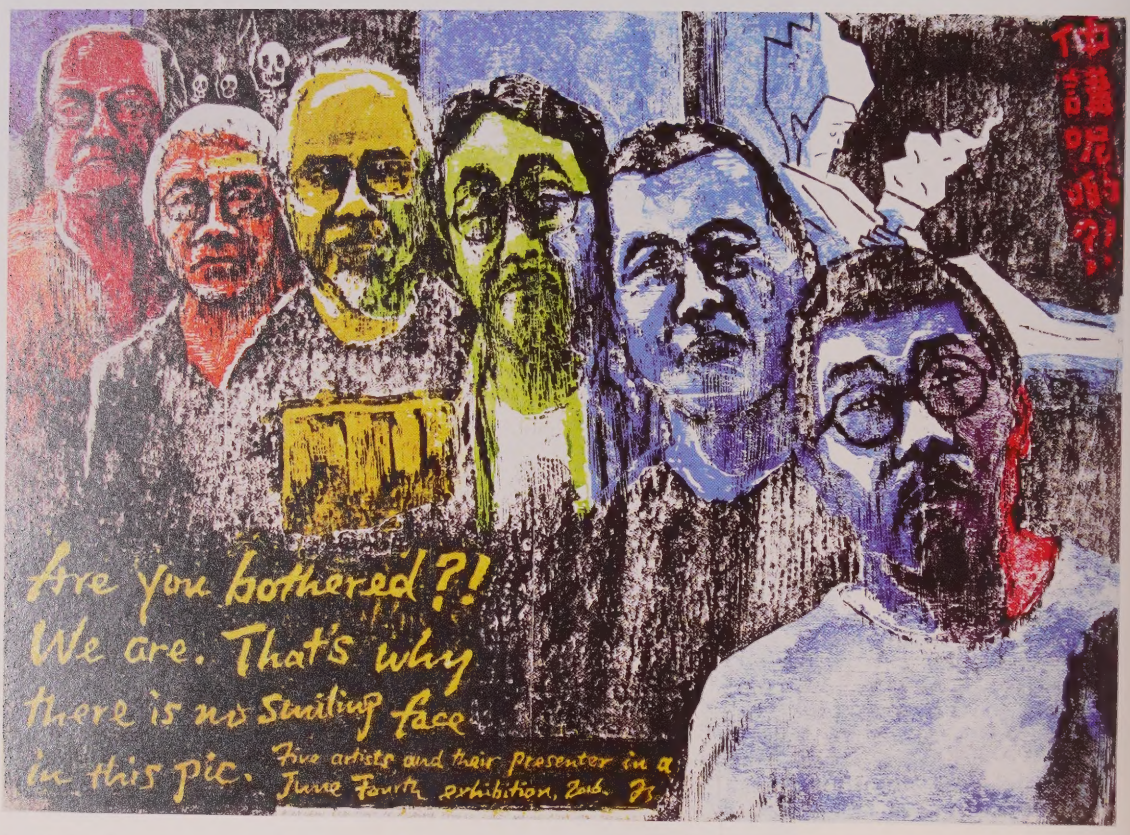


PLATE 46 圖版 46

Feeling Bothered 凝重

2016, woodcut 木刻 , 64 x 89 cm

In a cartoon exhibition marking the 27th anniversary of June 4, five participating artists showed up with the presenter at the opening: (left to right) Sanmu (presenter), Fong So, Zunzi, Malone, Apink, Emu.

六四廿七周年的一個漫畫展，開幕之日，五名出席的參展者與主辦人合影：（左起）三木（主辦人）、方蘇、尊子、馬龍、阿平、一木。

PLATE 47 圖版 47

Feeling Bothered 凝重

2017, ink and colour on paper 水墨設色紙本 , 97 x 151 cm

This is the brush-and-ink version after the woodcut print with the same title.

同一構圖，兩個版本，一為版畫，一為水墨。

PLATE 48 圖版 48

Rarely Together 聚少離多

2010, woodcut 木刻 , 41 x 71 cm

The artist had a rare gathering with his elder brother (middle) and younger brother (left) in 2007.

作畫人與其胞兄（中）及胞弟（左），三人最後一次共聚是 2007 年。

PLATE 49 圖版 49

The Marginal Man of a Family 這一家的邊沿人

2015, ink and colour on paper 水墨設色紙本 , 121 x 97 cm

The artist paid a visit to his elder brother (middle) and their mother (right) in San Francisco in 2014. The only family member remaining in Hong Kong is the artist himself.

方蘇 2014 年赴三藩市探視其胞兄（中）及母親（右）。這一家人，僅得他留在香港。

The 49 Artworks in Two Sections

It was the original intention of the artist to end this series in 2014 and name it "The World in the 25 Years after 1989", before the whole plan was finally revised and renamed as "The World after 1989". In his initial plan, though Hong Kong would be given more emphasis, there could only be just a few pieces. However, with some later developments after the 2014 Umbrella Movement warranting documentation, the number of pieces about Hong Kong has increased to a quite disproportional extent. They are now all grouped into a more or less separate section in this catalogue. In addition, some other pieces related to the theme of this project are also placed at the end of this section, including:

- the studies of yellow umbrellas (Plates 42 and 43) and candlelight (Plates 44 and 45);
- the woodcut and its brush-and-ink variation recording the participating artists in a June 4th exhibition (Plates46 and47); and
- the two pieces telling the stories of the artist's family after 1989 (Plates 48 and 49).

Fong So, August 2018

Seals made for the current series:
為此系列刻製的印章：

(1) 25 Years have since gone by.
廿五年了

(2) There is nothing that doesn't change.
Even prevailing trends can't remain intact.
事例無不變遷，風氣無不移易。

1. The Goddess

(2011, ink and colour on paper)

The year 1989 saw the biggest ever pro-democracy movement in mainland China. During the movement, students in Beijing created an iconic statue known as the Goddess of Democracy and placed it in Tiananmen (literally the Gate of Heavenly Peace) Square, facing the portrait of Mao Zedong. (The statue was crushed by the martial law enforcement soldiers in the June 4th crackdown.)

[Selected from the 2011 series "The Centenary of China's 1911 Revolution"]

2. The Wall

(2012, woodcut)

The pro-democracy movement in China was swiftly echoed by the Eastern European countries. With the fall of the Berlin Wall, the Communist dictatorships in Eastern Europe collapsed one after another; the Soviet Bloc and the USSR vanished.

3. The Eventual Bow-out

(2012, woodcut)

The disintegration of the Soviet system was amazingly dramatic on the world-historical stage. During the process, Mikhail Gorbachev played a significant role before his exit in December 1991.

4. Living in Truth

(2012, woodcut)

After the 1989 Velvet Revolution, Václav Havel, a playwright and a prominent dissident in Communist Czechoslovakia, became the President of Czechoslovakia (from 1998 to 1992, then the President of the Czech Republic from 1993 to 2003). His spirited commentary had been published into several books while he was still a dissident. He remained a playwright and a moral compass after his presidency, and died in 2011.

[The quoted words in the woodcut print are extracted from his 1990 New Year Speech.]

5. The End of Apartheid

(2012, woodcut)

Following the dramatic change in Eastern Europe, South Africa put an end to Apartheid and turned into a "rainbow nation". Nelson Mandela and Archbishop Desmond Tutu were highly praised for their longtime struggle to bring about such a transformation.

Imprisoned for subversive activities since 1962, Mandela won his freedom in 1990. He went on to win the Nobel Peace Prize in 1993 and was elected President of the new nation in 1994. Archbishop Tutu is a longtime and out-spoken humanitarian.

四十九件，兩個單元

The Goddess (detail from Plate 1)
女神 (圖版 1 局部)

這個系列原初的設想是由 1989 年起，至 2014 年止，因此原題為「1989 後的廿五年世事」。之後，計劃重訂，改題為「1989 年後世事掠影」。按原初的計劃，雖然這個系列會較偏重香港，但也只會是三數件作品。然而，其後加上了 2014 年香港雨傘運動之後接續的事態，香港這部份的作品數量增至有點不成比例。在這本目錄圖冊內，香港部份就集中當作一個單元。此外，幾件與這個計劃題旨相關的作品也在此一單元附列，包括：

- 水墨習作：黃傘（圖版 42 及 43），燭光（圖版 44 及 45）；
- 木刻及水墨：一個六四藝展的幾名參展者（圖版 46 及 47）；
- 作畫人的幾個家庭成員在 1989 年後的故事（圖版 48 及 49）。

方蘇 2018 年 9 月

1. 女神

(2011, 水墨設色紙本)

1989 年中國大陸爆發舉世觸目的民主運動。民運期間，北京學生塑製了一尊民主女神像，放在天安門廣場，正對毛澤東的巨像。（塑像於六四鎮壓當日被戒嚴部隊軋毀。）

[選自 2011 年的「辛亥百年現代路」系列]

2. 圍牆

(2012, 木刻)

緊接着中國民運，東歐各國相繼奮起。柏林圍牆崩塌，共產專制政權一一瓦解，蘇維埃集團和蘇聯告終。

3. 落幕

(2012, 木刻)

蘇式體制崩解，是世界歷史舞台上極具戲劇性的轉折，戈爾巴喬夫在演變過程中的角色可謂舉足輕重。他最後隨着 1991 年的終結而告退。

4. 道德楷模

(2012, 木刻)

捷克斯洛伐克經 1989 年的天鵝絨革命而變天，原著名異見人士、劇作家哈維爾當上總統（至 1992 年；1993 年捷克與斯洛伐克分離，他任捷克總統至 2003 年）。他仍是異見人士時，曾出版多本發人深省的文集。他一直是個道德楷模，卸任總統之後依然寫戲劇，2011 年辭世。

[版畫中引文採錄自哈氏 1990 年的新年獻辭。]

5. 種族隔離的終結

(2012, 木刻)

南非在東歐巨變之後結束種族隔離，成為一個族裔共融的國家。促成南非的變局，應歸功於曼德拉和大主教杜圖兩人的多年奮鬥。

曼德拉因顛覆罪入獄，1962 年被囚，至 1990 年才恢復自由。他在 1993 年獲諾貝爾和平獎，1994 年當選為南非總統。大主教杜圖一直是個坦直的人道主義者。

6. 四個得獎人

(2012, 木刻)

亞洲各地也深受當代世界潮流的衝擊，其影響至少可見諸幾個諾貝爾和平獎得獎人。

版畫中由上左起順時針：昂山素姬（1991，緬甸反對派領袖。在 2011 年之前，她多數時間被軟禁，

6. The Four Laureates

(2012, woodcut)

In many parts of Asia, the mighty current of the contemporary world has also made its impact, as symbolized by at least four Nobel Peace Prize winners.

In this woodcut print, clockwise from top-left: Aung San Suu Kyi (1991, Myanmar opposition leader. She was under house arrest most of the time since 1991 until the junta government began to loosen its control in 2011. Sadly, as the de facto leader of Myanmar after 2015, her handling of the Rohingya crisis is a terrible catastrophe.) Liu Xiaobo (2010, writer and activist of China. He was sentenced to jail in 2009 after calling for constitutional reform [and died in 2017 while imprisoned].) Bishop Carlos Belo (1996, East Timor, co-winner with opposition leader Jose Ramos-Horta. East Timor moved towards independence in 1998 after years of Indonesian occupation.) The Dalai Lama (1989, spiritual leader of Tibet. A living god in Tibetan eyes, he has been advocating compassion and pacifism after going into exile since 1959.)

7. The Igniter

(2012, woodcut)

Changes also came to the Arab world. A series of revolts, dubbed the Jasmine Revolution, was first ignited by the act of a fruit vendor, Mohamed Bouazizi, of Tunisia.

8. Rage

(2012, woodcut)

The response of the Arab countries towards the outside world takes many different forms. The showing of the sole of shoes and throwing shoes are the acts of extreme anger and disrespect. People in the Arab world acted in this way first to some visiting western leaders, and later to the rulers of their own countries.

9. A Day of Remembrance

(2013, woodcut)

Some extremists resort to the launching of terrorist attacks which bring disturbing news very often. The year 2001 saw the worst terrorist attack in the United States. In total, the series of deadly attacks on September 11 resulted in the lost of almost 3,000 lives.

10. A Heroic Young Campaigner

(2013, woodcut)

Education is the key to becoming enlightened. The world was shocked when a Pakistani girl Malala Yousafzai was attacked by terrorists for campaigning for girls' right to education.

11. Middle East

(2015, ink and colour on paper)

After the Jasmine Revolution, news reports from the Middle East were always disturbing: wars, air raids, armed clashes, refugees, terrorist attacks, the tyranny of oppressive regimes, and the spread of the Islamic State…. Those who suffer the most are the ordinary people.

12. A Kafkaesque Trial

(2012, woodcut)

The end of Communist dictatorship didn't necessarily mean the end of repression. Russia became more liberal with the collapse of the Soviet regime, but turned the other way round under Vladimir Putin's control. In a Kafkaesque trial, several members of a punk band, Pussy Riot, were tried for "hooliganism" for a protest performance in a Moscow Orthodox cathedral, calling on the Virgin Mary to throw Putin out.

[Left to right in the woodcut print: Yekaterina (Katya) Samutsevich, Maria (Masha) Alyokhina and Nadezhda (Nadia) Tolokonnikova.]

Obama (detail from Plate 13)

奧巴馬 (圖版 13 局部)

13. New World Disorder?

(2014, ink and colour on paper)

In the early 1990s, at the end of the Cold War, there were many discussions about a "new world order". Then, in a matter of 20 years, with endless conflicts nearly everywhere in the world and the subtle changes of the global influence of the three major world powers (China, Russia and the United States), a dramatic phrase has emerged: "new world disorder". For some years, Vladimir Putin and Xi Jinping might have given Barack Obama a lot of real headaches.

[Obama served as the US President until early 2017, but Putin and Xi stayed on.]

14. The Post-Chiang Taiwan

(2011, ink and colour on paper)

In 1949, Chiang Kai-shek moved his Kuomintang government from mainland China to Taiwan. Thereafter, the island experienced four decades of authoritarian rule under Chiang and his son Chiang Ching-kuo. After the death of Chiang Ching-kuo in 1988, his successor Lee Teng-hui pushed ahead with the rapid promotion of Taiwanese identity (Taiwanization) and democratic reforms. Later, Taiwan's politics evolved into a struggle between two rival coalitions: the Democratic Progressive Party's Pan-Green and the Kuomintang's Pan-Blue.

[Selected from the 2011 series "The Centenary of China's 1911 Revolution"]

15. Sunflower

(2014, ink and colour on paper)

In the Pan-Blue versus Pan-Green era, a crucial

長達廿年，至軍人政府放鬆控制才得自由。可悲的是，她在 2015 年領導緬甸政府之後，對羅興亞人的處理是一大災難。）劉曉波（2010，中國作家及社會活動家。他因為倡議民主憲政，2009 年被判監 [2017 年於在囚時去世]。）貝勞（1996，東帝汶主教，與反對派領袖拉穆斯荷達同獲獎項。東帝汶被印尼佔領多年，終於在 1998 年走向獨立。）達賴喇嘛（1989，西藏精神領袖。他是藏人心目中的活佛，1959 年流亡在外之後一直宣揚慈悲與和睦。）

7. 火種

(2012, 木刻)

阿拉伯世界也出現了變化，最先點燃起變革烈燄的是突尼西亞一個賣水果的攤販。這股浪潮被稱為茉莉花革命。

8. 憤

(2012, 木刻)

阿拉伯世界對來自外界的影響有不同的回應，以鞋底示人和擲鞋是表示極度憤怒和極不尊重。人們較早見到這種舉動是用來對待到訪的西方政要，但之後則是同樣用於本國的統治者。

9. 銘記

(2013, 木刻)

有些極端分子採取恐怖手段，因此恐怖襲擊時有所聞。美國境內歷來最嚴重的恐襲是 2001 年的 9/11 事件，死亡人數幾近三千。

10. 小英豪

(2013, 木刻)

民智建基於教育。一個巴基斯坦的女孩馬拉拉，因為宣揚女子應該享有受教育的權利，竟遭到恐怖襲擊，事件令世人為之震驚。

Sunflower (detail from Plate 15)

太陽花 (圖版 15 局部)

11. 中東

(2015, 水墨設色紙本)

茉莉花革命之後，中東傳來的新聞，壞者居多：戰禍，空襲，武裝衝突，難民，恐襲，暴政，IS 擴散……，受害的往往是普通老百姓。

12. 卡夫卡式的審判

(2012, 木刻)

共產專制結束並不表示壓制隨之終結。俄國在蘇式政權瓦解後走向自由化不久，就在普京掌政之下走回頭路。一宗怪異的審判就是：幾名崩樂樂隊的成員在莫斯科一個東正教教堂作抗議普京的表演，遭拘控判囚，控罪是「流氓行為」。

[圖中三名 Pussy Riot 成員的名字見英文說明。]

13. 新亂局？

(2014, 水墨設色紙本)

冷戰在 1990 年代初結束，當時曾有甚多關於「世界新秩序」的議論。廿年之後，世界各地依然衝突頻仍，而中俄美三國的全球影響力則各有消長，因而產生了「世界新亂局」的論說。在新格局下，普京和習近平給奧巴馬增添了不少難題。

[奧巴馬任美國總統至 2017 年初 , 普京及習近平仍然當權。]

14. 蔣後格局

(2011, 水墨設色紙本)

1949 年國府遷台之後，台灣在蔣介石及蔣經國父子當政下經歷了四十年的威權統治。1988 年蔣經國去世後，李登輝主政，台灣政局改觀，走向台灣化和民主化，並演成民進黨的綠營與國民黨的藍營角力的格局。

[選自 2011 年的「辛亥百年現代路」系列]

15. 太陽花

(2014, 水墨設色紙本)

進入藍營與綠營角力的時代，影響台灣政局的一個關鍵性因素就是與海峽對岸的關係。2014 年，因執政的國民黨擬與中國大陸訂立服務貿易協議，此事掀起了政治巨浪，學生和民眾進行抗議，一度佔領立法院。

[太陽花學運對國民黨產生強烈衝擊，其後國民黨在 2014 年的地方選舉及 2015 年的總統選舉俱告失利。]

16. 禁忌

(2014, 水墨設色紙本)

一黨專政之下的中國大陸，在鎮壓八九民運後，連「六四」一詞也成了說不得的禁忌，不論當權的是鄧小平還是江澤民、胡錦濤或習近平。

The New Year's Day March of 2010 in Hong Kong as reported by the Financial Times (Asia, front page, January 2-3, 2010). The banner portrait of Liu Xiaobo (Plate 18) was made for this event.

2010 年香港的元旦大遊行：《金融時報》2010 年 1 月 2 至 3 日亞洲版頭版的報道。劉曉波布本畫像（圖版 18）是為此次遊行而繪製。

factor that defines the politics of Taiwan is its relationship with mainland China. In 2014, a coalition of students and civic groups in Taiwan staged a protest movement against a trade pact (the Cross-Strait Service Trade Agreement) with the mainland and occupied the Legislative Yuan. The sunflower was used by the students as a symbol of their protest movement targeting the ruling Kuomintang.

[The Sunflower Protest bore its fruit. As a result, the Kuomintang suffered heavy setbacks in the 2014 local elections and lost the 2015 presidential election.]

16. Taboo

(2014, ink and colour on paper)

In mainland China, the one-party-ruled regime tightened its control after the 1989 crackdown. Even the mere mentioning of "June 4" became a taboo, whether under the leadership of Deng Xiaoping, Jiang Zeming, Hu Jintao or Xi Jinping.

17. A Tiananmen Mother

(2014, ink and colour on paper)

In 1989, Ding Zilin, an assistant professor of the People's University of Beijing, was the mother of a 17-year-old student. Her son was killed in the June 4 crackdown. Painstakingly, she spent years to search for the families of the other victims and compiled factual accounts of them. The group of the victims' families is known as "the Tiananmen Mothers".

18. A Banner Portrait

(2009, red and white enamel paint on black cloth)

Liu Xiaobo, a prominent Beijing writer, launched a signature campaign in 2008 for a document named Charter 08, calling for constitutional democracy. He was arrested, detained, and then sentenced by the Chinese authorities in December 2009 to 11 years' imprisonment for "inciting subversion of state power". On the following New Year's Day, in a pro-democracy march, people in Hong Kong took to the streets calling for the introduction of genuine universal suffrage and the immediate release of Liu. A huge banner, with a two-metre portrait of Liu, was painted for the march.

[Liu Xiaobo became the Noble Peace Prize winner in 2010, but neither he nor any of his family members were allowed to travel to Norway to attend the award ceremony. Imprisoned, Liu died in July 2017. For eight years, his wife Liu Xia had been under house arrest, until she was eventually allowed to leave for Germany in July 2018, shortly after the outbreak of the US-China trade war.]

19. The Three Men of Virtue

(2012, woodcut)

The PRC regime tightened its control after the June 4 crackdown. For years, what we heard were always the surveillance of the defiant and the persecution of all acts in defence of human rights. Chen Guangcheng, a blind and self-trained lawyer, was under surveillance at home for helping people to defend their rights. He eventually managed to take refuge in the US embassy and left the country. Gao Zhisheng, a rights lawyer who had offered help to the persecuted members of Fa Lun Gong, a religious group, was detained intermittently and badly physically tortured. In desperation, his wife and daughter went into exile overseas. Li Wangyang, a worker in Hubei province, was imprisoned for supporting the pro-democracy movements in 1989. He was interviewed in 2012, after release from the prison, by media from Hong Kong, in which he remained defiant. After that, he was found dead in the hospital but the death was declared a "suicide" by Chinese officials.

[Depicted in the woodcut print: (left to right) Chan, Gao and Li. Inscription: Chen was forced into exile; Gao was imprisoned and Li died for speaking out.]

20. Living Online

(2013, woodcut)

Over the past three decades, the biggest technological change of our world was the development of the Internet. We are now living online. Globally, there are billions of Internet users.

21. The Leakers

(2013, woodcut)

With the development of information technology, a new breed of whistle-blowers has emerged. Here are some big names: Edward Snowden, Bradley Manning (later Chelsea Manning) and Julian Assange. The question is: did they break the law or uphold some higher principles? Certainly we must be vigilant if we don't want to live in an Orwellian state.

Manning, a US soldier, was convicted in 2013 by a court martial for disclosing classified documents, but had his sentence commuted by the president after serving three years in prison. Snowden, a member of

Snowden (detail from Plate 21)
史諾頓 (圖版 21 局部)

17. 天安門母親

(2014, 水墨設色紙本)

丁子霖原任教於北京人民大學，她十七歲的兒子死於六四鎮壓。其後，丁子霖於傷痛中尋訪受難者家屬，整輯成受難者實錄。受難者家屬的群體通稱為「天安門母親」。

18. 布本畫像

(2009, 油漆及黑布)

中國作家劉曉波於 2008 年發起聯署《零八憲章》，呼籲建立憲政，向民主轉型。他在聯署期間被拘禁，2009 年 12 月被當局以「煽動顛覆國家政權」的罪名判囚十一年。一星期後，在香港 2010 年元旦大遊行中，市民上街爭取真普選，並要求立即釋放劉曉波。這幅劉曉波畫像是為此次遊行而製作，像高兩公尺。

[劉曉波於 2010 年成為諾貝爾和平獎得主，但他和家人俱被禁止出境赴挪威領獎。2017 年 7 月，劉曉波於在囚期間病逝。他的妻子劉霞一直被軟禁在家，為時八年，至 2018 年 7 月美中爆發貿易戰時獲准離境前往德國。]

19. 三仁

(2012, 木刻)

中共的專制政權在八九六四之後變本加厲，不馴順者悉數遭到監控，維權活動俱被壓制，其中幾個事例是維權律師陳光誠和高智晟，以及六四囚徒李旺陽。陳光誠是盲人，自學成為律師，因協助民眾維護權益，遭當局監控在其住所，後避入美國使館，最終赴美。高智晟也是維權律師，曾協助被打壓的法輪功成員，一再遭到當局拘禁、酷刑毆打，妻女被迫流亡出境。李旺陽是湖北工人，因支持八九民運而下獄，2012 年出獄後住院時接受香港傳媒訪問，表明無悔無懼，繼而被發現死在醫院，當局宣佈是「自殺」。

[版畫中的三人：（左起）陳光誠、高智晟、李旺陽。畫中文字：「光誠去之，智晟為之囚，旺陽鳴而死。」]

20. 網上世界

(2013, 木刻)

過去三十年，科技發展帶給世人最大的改變莫過於互聯網。今日，全球使用互聯網的人數早已超過十億。

21. 洩密者

(2013, 木刻)

隨着訊息技術的發展，新萌生的「吹哨者」成了警世巨星，其著者如史諾登、曼寧、阿桑奇。問題是：他們是違法還是秉持了更高的原則？當然，如果不願活在奧威爾式的國度裏，人們就要保持警醒。

曼寧為美國在役士兵，因洩露機密檔案，於 2013 年被軍事法庭定罪，入獄三年後獲總統省免。史諾登參與美國的情報工作，因要揭發國家安全部門的作為而離國，取道香港遠飛俄羅斯 (同是 2013 年)。阿桑奇是揭密網站 WikiLeaks 的創辦人，網站曾系列揭載曼寧洩出的機密檔案。他在 2013 年為了避免由英國引渡往瑞典 (以至美國 ?)，在倫敦避入厄瓜多爾領事館。

22. 火牆

(2013, 木刻)

中國大陸處理互聯網的辦法是不斷加强監控。防民之口，甚於防川。可是，即使官方有最嚴苛的審查制度和對互聯網的管制，仍有網民敢於犯禁。

23. 霧霾

(2016, 水墨設色紙本)

空氣污染是中國極嚴重的環境問題，影響國人健康。首都北京的空氣檢測數據總是污染程度極高或「超標」，很多其他城市的污染情況比北京更甚。迄今，官方處理問題的辦法並不是先作改善，而是阻止發放「非法」的檢測數據和禁止「妄議」霧霾。

24. 毛之再版？

(2018, 水墨設色紙本)

毛澤東時期，造神運動席捲全國。毛統領國家的方式是全面專政。他死於 1976 年，中國進入鄧小平時代，轉向以經濟建設為綱。鄧在毛發動的文革中曾備受打擊，但他卻無意進行非毛化。毛的遺害尚存，毛像至今仍高懸在天安門城樓上，毛的幽靈仍在神州大地繞盪。毛鄧之後，經江澤民和胡錦濤，第三傳才到習近平。習在 2013 年登上頂峰後即一再集權，加强控制，重施很多在毛時代使用過的政策，

the US intelligence community, chose to expose the behaviour of the National Security Agency by flitting to Russia via Hong Kong (also in 2013). And Assange, the founder of WikiLeaks, a whistle-blowing website publishing a series of leaks provided by Manning, took refuge in the Ecuadorian embassy in London in 2013 to avoid extradition from England to Sweden (and thence to the US?).

22. The Great Firewall

(2013, woodcut)

In China, the government has been making every effort to control Internet communications from the very beginning. Viewing words as crimes, the repressive regime has imposed the most draconian system of censorship and control. But even so, many courageous netizens remain undeterred.

23. The Smog

(2016, ink and colour on paper)

Air pollution in China is a major environmental and health issue that has caused public and international attention. Beijing's air quality measurements are always record high or "beyond the index". Many other cities are suffering even higher levels of air pollution. What the government has done so far, before tackling pollution, is to prevent the publishing of "unlawful" data and banning the "unwarranted" discussions of the smog.

24. A Copy of Mao?

(2018, ink and colour on paper)

Before his death in 1976, Mao Zedong was a man-god who had turned China into a totalitarian state. After Mao's death, with Deng Xiaoping taking the helm, the country entered into another era, placing more emphasis to its economy. Though a victim of Mao's Cultural Revolution himself, Deng had never put demaofication on his agenda. The legacy of Mao remained there. Even now, his portrait is still hanging on Tiananmen and his spectre is still haunting the country. After Mao and Deng, Jiang Zemin and then Hu Jintao became the head of the state before Xi Jinping climbed to the top. Ever since he came to power in 2013, Xi has been tightening his grip and forging more and more the policies of Mao, including idolatry.

[Eventually, in 2018, Xi Jinping had part of the constitution of the country revised so as to make himself the lifelong chairman.]

25. Earnest Wish

(2015, ink and colour on paper)

Our wish is peace. However, the word "wish" is often defined as what we want but is impossible to obtain at present.

26. The Totem and the Mascot

(2007, ink and colour on paper)

The year 1997 saw the historical change of Hong Kong, when this former British colony was handed over to the People's Republic of China (PRC) to become one of its Special Administrative Regions (SAR). During the 1997 Handover, Hong Kong was overwhelmed by decorations of dragons and white dolphins. The Chinese dragon is a mythical animal whose image was used as a totem to be worshipped thousands of years ago. It subsequently became the symbol of imperial power during the feudal dynasties. The Chinese White Dolphin, an endangered species living in Hong Kong waters, was officially used as the mascot for the Handover.

[It was reported a few years after 1997 that there were about 1,000 white dolphins living in the Pearl River Estuary, including Hong Kong waters. Then a report for the year 2017 concluded that only 47 remained in the four observation zones of Hong Kong waters. This brush-and-ink painting is selected from the 2007 series "HKSAR: 10 Years On". It was also included in the 2017 series "HKSAR: 20 Years On".]

27. Hong Kong: A Long Road Ahead

(2011, ink and colour on paper)

The agreed and promised principles of "Hong Kong people ruling Hong Kong" and "high degree of autonomy" have been eroding all the time since the 1997 Handover. For people in Hong Kong, the struggle to defend freedom and to promote democracy has become an increasingly difficult endeavour.

[Selected from the 2011 series "The Centenary of China's 1911 Revolution"; also included in the 2017 series "HKSAR: 20 Years On"]

28. Turning from Bad to Worse

(2013, ink and colour on paper, in two hanging scrolls)

From the 1997 Handover to the time when this piece was made, Hong Kong had already had three Chief Executives (CEs): Tung Chee Hwa (right) was selected as the first CE of the SAR before the Handover. He was succeeded by Donald Tsang (centre) in 2005, and then Tsang by CY Leung (left) in 2012. The changing process saw the situation in Hong Kong turn from bad to worse.

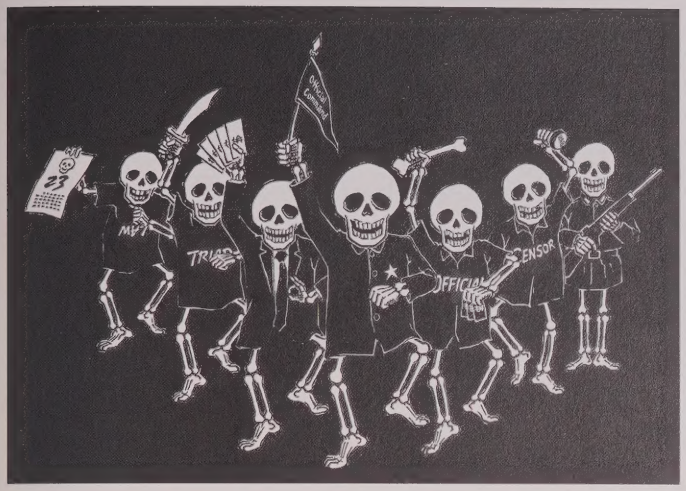
[As the first CE, Tung resigned on health grounds before finishing his second term. Tsang replaced Tung for two years and continued on for five more years. But he ended up being charged and convicted for misconduct in public office and was initially sentenced to 20 months of imprisonment in 2017 (then reduced to 12 months in 2018) with another trial still to be concluded. Ascending to the head post as the third CE, Leung promptly became the most hated person in Hong Kong. He was widely condemned for failing to declare a large payment received when he took office. In 2017, Leung was denied running for a second term. He was succeeded by Carrie Lam, originally a civil servant from the colonial period. This double screen was also included in the 2017 series "HKSAR: 20 Years On".]

29. Protect the Children

(2014, ink and colour on paper)

The HKSAR Government's plan of revising a subject in schools to promote "National Education" met strong opposition from students and civic groups in 2011-12. The subject was opposed for "brain-washing" the students by praising the PRC regime on the one hand and denouncing Western democracy on the other. After massive protests by the public, the government suspended its plan.

[Words on the T-shirt: "Follow our Conscience. Protect our Children". This brush-and-ink painting was also included in the 2017 series "HKSAR: 20 Years On".]



Part of a cartoon-like exhibit (detail from Plate 30)
漫畫展一件展品的一小角 (圖版 30 局部)

以至重推毛式的個人崇拜。

[到了 2018 年，習近平終於通過修改國家憲法的有關章節，從而成為終身的國家主席。]

25. 祁願

(2015, 水墨設色紙本)

和平是世人的良好願望，可是「願望」一詞往往是指現時尚未可得的祁求。

26. 圖騰與吉祥物

(2007, 水墨設色紙本)

1997 是對香港極具歷史意義的一年。那一年，香港由英治的殖民地經移交成為中華人民共和國的特別行政區。九七移交期間，龍和白海豚的裝飾在香港多得鋪天蓋地。龍是中國的傳統圖騰，自古受到頂禮膜拜，之後成了封建帝皇的威權標誌。中華白海豚是香港海域的一個瀕危物種，1997 年經官方指定成為回歸的吉祥物。

[九七後約三數年，曾有報導說珠江河口包括香港海域尚存約一千條白海豚。2017 年的一份年度報告錄載，香港海域四個觀察區僅餘下 47 條。這張水墨作品選自 2007 年的「特區十年」系列；亦列入 2017 年的「特區廿年」系列。]

27. 香港：漫漫長路

(2011, 水墨設色紙本)

九七移交之後，原初許諾的「港人治港」和「高度自治」不斷被侵蝕，捍衛自由和促進民主成了香港人愈來愈艱辛的抗爭。

[選自 2011 年的「辛亥百年現代路」系列，亦列入 2017 年的「特區廿年」系列]

28. 每況愈下

(2013, 水墨設色紙本 , 二屏掛軸)

由九七移交至繪製此圖之時，香港已有三個特首：先是移交前獲點選的董建華 (右)，2005 年換作曾蔭權 (中)，2012 年再換成梁振英 (左)。人換了，情況卻是愈換愈差。

[出任第一屆特首的董建華，雖獲續任，但未能完成第二屆即告病請辭。曾蔭權接替董餘下的兩年，其後又多做了一屆，為期五年，但他離任之後的下場是被控公職人員行為失當，2017 年被判監 20 個月 (翌年減為 12 個月)，且還有另一宗審訊未了。梁振英在登場之後，迅即成為城中最受憎惡的人物。他因為上任時未申報收取一筆巨款，一直備受社會責難。梁僅做了一屆，2017 年不獲再次參選，取代他的是林鄭月娥，其出身為公務員，於殖民地時期即任政務官。這張二屏亦列入 2017 年的「特區廿年」系列。]

29. 守護

(2014, 水墨設色紙本)

香港特區政府擬修改學校課程，在中小學推行「國民教育」，受到學生和社會公眾的強烈反對，抗議行動在 2011-12 年激化。「國民教育」的教學手冊有誇讚中共統治和貶責西方民主的導引，被指為要對學生從小進行「洗腦」。因抗議激化，特府延緩推行此課程計劃。

[T 袖印着的字句：「良心話事，守護孩子」。此作亦列入 2017 年的「特區廿年」系列。]

30.「..... 與言論自由無關」

(2014, 繪本及剪紙)

香港的新聞自由在九七之後同樣是每況愈下。來自北面的壓力有增無已，本地傳媒則多被收編或噤若寒蟬。這件卡通小品是製作給一個漫畫聯展的作品。聯展的小群體「漫畫刁民」在 2013 年組成，成員多為本地漫畫家，其中一次展覽的主題是香港的言論和新聞自由，名為「劃清界線」，展覽由香港外國記者會主辦，於 2014 年 6 月舉行。

[圖中的宜家布偶是隻狼，名為路姆西。2012 至 17 年的香港特首梁振英也被稱為狼。]

30. "… Nothing to Do with Freedom of Expression"

(2014, drawing and cut-out paper)

Press freedom in Hong Kong has been rapidly eroding ever since 1997, with the mounting intimidating pressure from the PRC regime and the increasing submissiveness of the local media. This cartoon-like piece is an exhibit prepared for an exhibition organized by the Comic Daemons, a group of local comic artists. The exhibition, "Draw the Line", was hosted by the Foreign Correspondents' Club, Hong Kong, in June 2014. The theme of the show was freedom of speech and freedom of the press in Hong Kong.

[Appearing in this A3-size piece is an IKEA toy wolf, Lufsig. CY Leung, Hong Kong's 2012-17 Chief Executive, was also called a wolf.]

31. The OC Trio

(2014, woodcut)

Fighting for democracy became the hardest struggle in the SAR after 1997. It led to the massive occupy movement in 2014, the year of a major review of Hong Kong's electoral system. Early in 2013, three advocates in support of genuine universal suffrage began to call for a protest movement of civil disobedience called Occupy Central (Central is the financial district of Hong Kong) to fight for real democracy. The three activists, Professor Benny Tai Yiu-ting, Professor Chan Kin-man and the Reverend Chu Yiu-ming, were known as "the OC Trio".

[This woodcut print was made in early 2014, months before the September outbreak of the Occupation, with the quoted words provided by the Trio.]

Reverend Chu Yiu-ming (left): "Kindness and honesty meet each other; justice and peace unite with each other. Love and peace occupy our hearts."

Professor Benny Tai Yiu-ting (centre): "To occupy Central, we should first occupy our hearts with love and peace."

Professor Chan Kin-man (right): "Our legislature and our government have been occupied by a small circle from the very beginning. We have to occupy in order to counter their occupation."

[Three years after the 2014 Occupation (Umbrella Movement), the SAR Government brought charges of incitement against the Trio who were awaiting trial.]

32. Staying Overnight

(2016, ink and colour on paper)

Led mainly by university students, the Occupation broke out in September 2014, after the PRC authorities officially denied Hong Kong the right to have genuine political reform. On 27 September, the night before the tear gas struck, hearing that the police might use pepper spray and tear gas, most of the protesting young folk staying outside the Government Headquarters in Admiralty prepared themselves with masks and goggles.

[Over 140 sketches were made by the artist to record the occupy movement. One of them led to this brush-and-ink study.]

33. The Stand-off

(2016, ink and colour on paper)

This is a piece depicting the stand-off of the protesters and the police outside the Government Headquarters on 28 September 2014, the day of tear gas. People came to the rally with umbrellas to shelter themselves from direct sunlight, and, later, from tear gas fumes. The police were mostly equipped with riot gear. (The protest movement was soon dubbed the Umbrella Movement.)

34. The Big Stage: A Whole Month

(2016, ink and colour on paper)

The over-two-month long Umbrella Movement began on 28 September, right after the use of tear gas by the police. On October 28, the day to commemorate one month of the Occupation, a rally was held in Admiralty, the largest occupied zone. People showed up with yellow umbrellas.

35. Blowing in the Wind

(2016, ink and colour on paper)

During the Umbrella Movement, the area outside the Government Headquarters became a huge camping zone with thousands of make-shift camps. Dozens of banners were hanging from the footbridges over the main roads.

Some of the banners are depicted here in this night scene. The red one reads: "CY Leung, step down." (Leung had made himself a widely hated person ever since he became Hong Kong's Chief Executive.) The next one reads: "Tightly embracing freedom in the storm." The two black ones carry the words "We count on the general principles …" and "They rely on using force …" To their right, a write one reads: "We believe we can change the future."

36. A New Generation

(2016, woodcut)

The Umbrella Movement marked a new era. Awareness was aroused among the youngsters in Hong Kong. The lower half of this woodcut print shows how the younger generation has reacted to the social and political changes in the recent years: (left to right) the Umbrella Movement in 2014; the clashes with the police on the Lunar New Year's Day in 2016; the intensifying outcry for self-determination and independence.

[Persecutions came quick. The SAR Government had some prominent student leaders of the Umbrella Movement prosecuted and imprisoned (though jailed for short terms) in 2017. Then in 2018, those joining the Lunar New Year Day clashes ("riots" as seen by the government) were sentenced to long prison terms. And one after another, many young activists, believed to hold the political views of "independence" or "self-determination", were disqualified as candidates to run in public elections.]

37. The Antagonism

(2017, woodcut)

Hong Kong's transition after 1997 can be summed up as a story of broken promises: First they promised you something quite appealing. Then you kept asking for it, but they denied it again and again. Eventually conflicts broke out and Hong Kong was torn apart, casting the defiant to one side and drawing those collaborating to the other.

38. The Blue Masks (2017, woodcut)

We rarely have European-style carnivals or masquerades in Hong Kong. Therefore, what this

Getting Prepared, a sketch on which the brush-and-ink study *Staying Overnight* [Plate 32] is based. (2014, pencil, felt marker and colour pencil on paper, 30 x 42 cm) [Original artwork in the collection of the British Museum.]
「雨傘速寫」之**防備**：水墨習作**留守**[圖版 32] 的底本 (2014, 鉛筆、簽名筆及顏色鉛筆紙本 , 21 x 29 cm) [大英博物館藏品]

31. 佔中三子

(2014, 木刻)

香港轉為特別行政區之後，港人最艱辛的拼搏就是爭取民主。2014 年是香港檢討政制發展極為重要的一年，也是港人訴諸佔領行動的一年。早在 2013 年初，力爭真民主和真普選的戴耀庭教授、陳健民教授和朱耀明牧師就開始倡議必要時佔領中環，以公民抗命的方式表達訴求，人們稱這三位倡議者為「佔中三子」。

[這張版畫在 2014 年初製作，佔領運動稍後在九月爆發。圖中刻錄的文字由三子提供。]

朱耀明 (左) :「慈愛和誠實彼此相遇；公義與和平彼此相親。愛與和平佔領人心。」

戴耀庭 (中) :「要佔領中環，就先讓愛與和平佔領我們心中的環。」

陳健民 (右) :「我們的議會，我們的政府，一早已被小圈子所佔領。我們佔領，是為了反佔領。」

[佔中 (雨傘運動) 三年之後，特區政府以煽動罪名起訴三子，案件待審。]

32. 留守

(2016, 水墨設色紙本)

中國官方於 2014 年 8 月底宣告為香港政改「落閘」，香港的佔領行動在 9 月爆發，啟動力量主要是大專院校的學生。9 月 27 日晚，大批年輕人在金鐘政府總部外面通宵留守抗議。因為早有傳聞警方會使用胡椒噴霧或催淚氣體，很多人帶備了口罩和眼罩，以作防護。

[此件為水墨習作，底本是方蘇記錄佔領運動的百多張速寫稿的其中一張。]

33. 對峙

(2016, 水墨設色紙本)

9 月 28 日是催淚之日，圖為當日在政府總部外面對峙的一個場景：到場的民眾帶去的僅是雨傘，先是用作防曬，之後是用來遮擋催淚氣體，而警察則是全副防暴裝備。（抗議和佔領行動迅即被稱為雨傘運動。）

34. 大台：滿月

(2016, 水墨設色紙本)

為期兩個多月的雨傘運動在 9 月 28 日開始，金鐘是最大的佔領區。滿月之日，金鐘佔領區的大台上下，黃傘高撐。

35. 風乍起

(2016, 水墨設色紙本)

雨傘運動期間，金鐘特區政府總部一帶成了一個大營區，營帳逾千。架空的行人天橋密密麻麻地掛滿了巨幅標語。

這張夜景僅錄寫了其中一小部份：紅布條的大字是「梁振英下台」（梁某攘攫香港特首名位之後就成了全港最受憎惡的人物）；跟着一條是「風雨中抱緊自由」；兩條黑色的是「我以公理……」，「彼以武力……」；白色的一條是「自信可改變未來」。

36. 新世代

(2016, 木刻)

雨傘運動是一個新時代的標記，香港的新世代由此萌生了新的意識。這張二合一的版畫，其中下半展現了年輕人對近年社會政治丕變的回應：（由左至右）2014 年的雨傘運動；2016 年農曆新年的警民衝突；自決以至獨立的呼聲日漸增强。

[當局迅即進行打壓。特區政府作出連串起訴，多名雨傘運動的學生領袖於 2017 年被判監（雖然刑期較短）。參與農曆新年警民衝突（政府視為「暴動」)的青年於 2018 年被判，刑期極長。被認為持「獨立」或「自決」的政治立場者，一一遭政府褫奪其於公開選舉的參選資格。]

woodcut print shows is not a depiction of a carnival or a masquerade but a surrealistic allegory of Hong Kong's reality. It would be too complicated and too wordy to explain all those masks in detail. However, it's much easier to explain why they all appear in the same blue: it is said that people are either "blue" or "yellow" after the Umbrella Movement. An apparent fact is that all of them agree in the dark.

39. The Trio of Student Leaders

(2017, ink and colour on paper)

The three prominent student leaders of the Umbrella Movement: (left to right) Joshua Wong of Scholarism (a student group active since the protests against "National Education" in 2011-12); Alex Chow, president of the Hong Kong Federation of Students in 2014; Nathan Law, a student-turned activist who had been elected as a member of the Legislative Council in 2016 but deprived of his seat for showing defiance while being sworn in. The trio was prosecuted by the SAR government in 2017 for the part they played in the 2014 Occupation and sent to jail (though for short terms).

40. Prisoners of Conscience

(2017, ink and colour on paper)

Other than the trio of student leaders, at least 13 young activists were sent to prison at about the same time for other protest actions against the SAR Government. In a protest march in August 2017, people took to the streets showing support to the 16 prisoners of conscience (aka 13+3).

41. Give Us Hope

(2017, ink and colour on paper)

A striking scene of the 2017 protest march showing support to the imprisoned young activists: some young children were given a free hand to draw or write on a big banner before the march kicked off. The words on the banner reads: "Give hope to our kids. Give support to Hong Kong's prisoners of conscience."

42. Untitled (or Anniversary)

(2015, ink and colour on paper, 69 x102 cm)

43. Untitled (or Give Support Together)

(2016, ink and colour on paper, 69 x 105 cm)

Here are two brush and ink studies of yellow umbrellas. No.42 was made in 2015 after the first 9/28 Anniversary (September 28 was the day tear gas struck in 2014. It sparked off the over-two-months long occupation.) The other one was made a bit later. During the occupation, umbrellas became the symbol of the protest movement in Hong Kong, with yellow becoming an iconic colour. Thereafter, yellow umbrellas appeared regularly in public rallies and marches.

44/45. The Vigil

(I &II. 2016, ink and colour on paper)

The 1989 pro-democracy movement in China was brutally suppressed. After the June 4 crackdown in Beijing, Hong Kong began its candlelight vigil on the anniversary day. The vigil, held every year, is a mass public rally, usually attended by tens of thousands.

46. Feeling Bothered

(2016, woodcut)

In 2016 seven artists were invited to take part in a cartoon exhibition in commemoration of the 27th anniversary of June 4. The exhibition "Are you bothered?!" was organized by a non-commercial art group. Though not a cartoonist, Fong So was also invited. Five participating artists showed up with the presenter of the exhibition at the opening: (left to right) Sanmu (presenter), Fong So, Zunzi, Malone, Apink, Emu.

The presenter and five participating artists of a 2016 June 4th exhibition. The woodcut was done after the opening; a gathering was called when the prints were available. And the line-up: (left to right) Sanmu (presenter), Fong So, Zunzi, Malone, Apink, Emu.

2016年的一個六四漫畫展覽，主辦人與五名參展者在開幕之日出席。版畫於開展後刻製，套印後六人再聚，並按圖排列合影：（左起）三木（主辦人）、方蘇、尊子、馬龍、阿平、一木。

47. Feeling Bothered

(2017, ink and colour on paper)

This is the brush-and-ink version after the woodcut print with the same composition.

48. Rarely Together

(2010, woodcut)

Like many Hongkongers, the artist has a family with members living in different parts of the world. His elder brother moved from Guangzhou to Hong Kong in the early 1960s, and immigrated to the USA in the late 1970s. The artist came to Hong Kong with his elder brother and stayed on thereafter. His younger brother was left behind. He remained in Guangzhou and eventually had the chance to immigrate to the US in 1990 (and passed way there in 2013). For decades, the three brothers seldom had the chance to come together. They had their last gathering in 2007 when Fong So visited San Francisco.

[This woodcut print shows the artist with his elder brother at the centre and his younger brother at the left.]

49. The Marginal Man of a Family

(2015, ink and colour on paper)

The artist paid a visit to his elder brother and their mother in San Francisco in 2014. His elder brother (centre) immigrated to the US in the 1970s, with their mother (right) joining him in the 1980s. The only family member remaining in Hong Kong is the artist himself.

[The artist's mother passed away in 2015 at the age of 89, outliving her youngest son.]

37. 撕裂

(2017, 木刻)

香港九七之後的歷程，大體上可以概括為一個承諾破毀的故事：當初信誓旦旦，對你許下頗動聽的承諾；之後你不斷要求兌現，但對方一再拒絕。終於爆發衝突，香港被撕裂，抗爭者遭打壓，趨附者受拉攏，兩造對立。

38. 藍面罩

(2017, 木刻)

香港罕有歐洲風尚的嘉年華會和化裝舞會，故此這張木刻並不是描繪嘉年華會或化裝舞會，而是作為反映香港現實的一個超現實寫照。如要仔細解釋圖中群像，相信會過於繁瑣和長篇。至於為何他們統統以藍色出現則不難明白：頗有人說，雨傘運動之後的人，非藍即黃。總之，一個顯而易見的事實就是，他們在黑暗中很投合。

39. 雙學三子

(2017, 水墨設色紙本)

雨傘運動三名受注目的學生領袖：（左起）學民思潮（從 2011-12 年反對「國民教育」即開始活躍的學生團體）的黃之鋒；2014 年傘運期間香港專上學生聯會的會長周永康；另一位學聯的學生領袖羅冠聰，他在傘運後於 2016 年當選為立法會議員，但因宣誓就任的方式有欠「莊重」而被褫奪職位。三人在 2017 年因為傘運中的行動被特區政府起訴，並予判監（雖然刑期較短）。

40. 良心犯

(2017, 水墨設色紙本)

與審判雙學三子接近同時，特區當局把最少十三名曾以行動抗議政府舉措的年輕人判監。在 2017 年 8 月的一次遊行中，支持者手持十六位良心犯 (通稱 13+3) 的肖像，上街示威。

41. 還我希望

(2017, 水墨設色紙本)

2017 年遊行支持被判監的年輕人，起步之前一個頗帶寓意的景象：一些小孩在一條大橫額上自由繪寫，橫額的大字是「還我孩子希望，聲援香港良心犯」。

42. 無題 (或：**週年**)

(2015, 水墨設色紙本 , 69 x102 cm)

43. 無題 (或：**一起的撐**)

(2016, 水墨設色紙本 , 69 x 105 cm)

水墨習作兩張。作品 42 是 2015 年 9/28 一週年之後試繪，另一張則稍晚少許。(2014 年 9 月 28 日因施放催淚彈，造成為時兩個多月的佔領。) 黃傘是這次佔領運動的標誌。傘運之後，香港的集會及遊行就少不了黃傘。

44/45. 燭光

(之一及之二 , 2016, 水墨設色紙本)

中國大陸的八九民運被血腥鎮壓。北京六四鎮壓後，香港每年都有燭光集會，參加人數往往數以萬計。

46. 凝重

(2016, 木刻)

2016 年的六四廿七周年，一個非商業性的藝術團體舉辦漫畫展覽，題為「仲講呢啲 ?!」, 七名藝術家應邀參展。方蘇不是漫畫家，但也被邀提供展品。開展之日，五名出席的參展者與主辦人合影：（左起）三木（主辦人）、方蘇、尊子、馬龍、阿平、一木。

47. 凝重

(2018, 水墨設色紙本)

同一構圖，兩個版本，一為版畫，一為水墨。

48. 聚少離多

(2010, 木刻)

香港不少家庭都有成員散居海外。作畫人方蘇的家人也如是。他的胞兄在 1960 年代初從廣州移居香港，70 年代末移民美國。方蘇隨兄來港，一直居港。他幼弟留在廣州，1990 年終獲批准移民美國 (2013 年在美病故)。數十年間，兄弟三人離多聚少，三人最後一次共聚是 2007 年，地點在三藩市。

[版畫三人，右為作畫人，中為其之胞兄，左為其胞弟。]

49. 這一家的邊沿人

(2015, 水墨設色紙本)

2014 年作畫人方蘇赴三藩市探親，其時他胞兄 (中) 移美已三十多年，而母親 (右) 亦已移美二十多年。這一家人，僅得他留在香港。

[方蘇的母親於幼子病逝一年半之後辭世，終年 89 歲。]

CHRONOLOGY (from 1989 to September 2018)

Compiled by Tse Ho-nam and T.L. Fong

World

1989

Mar Independent political associations are founded in Hungary and Poland.
Apr-Jun Pro-democracy movement and the June 4 crackdown in Beijing, the People's Republic of China (PRC).
Jul-Aug Borders of East Germany are flooded by migrants trying to go to West Germany.
Aug-Sep Solidarity wins the general election in Poland and forms a new government.
Oct-Nov The ruling Communist Party of Hungary announces its dissolution plan.
Czechoslovakia is rocked by massive pro-democracy demonstrations.
Pro-democracy demonstrations break out in East Germany and Bulgaria.
Nov-Dec Regime change in Eastern European countries one after another.
Demonstrations break out in the USSR.
Unrest intensifies in many republics that made up the Soviet Union, with some demanding independence.

1990

Jan Yugoslavia renounces its communist dictatorship.
Soviet troops move into Lithuania to unseat the independent government.
Feb Nelson Mandela of South Africa is released after being imprisoned for 27 years.
Mar The USSR Parliament resolves to end one-party rule.
Lithuania declares independence, to be followed by Latvia and some other states.
Apr Iraq invades Kuwait and threatens Saudi Arabia, leading to the Gulf War.
Oct Reunification of East and West Germany .

1991

Jan-Feb The Gulf War, led by the United States, against Iraq.
Feb The Warsaw Pact officially dissolves.
Mar The government of South Africa issues a bill to abolish Apartheid.
Jun Boris Yeltsin wins the first presidential election of Russia.
Croatia and Slovenia declare independence. Civil war breaks out in Yugoslavia.
Aug Coup attempt by USSR hardliners against the Soviet leader Mikhail Gorbachev fails.
Dec Kremlin is taken over by Russia. The USSR comes to an end.

Mainland China and Taiwan

1989

Feb A group of writers and scholars in Beijing issues an open letter calling on the release of political prisoners.
Mar Martial law is declared in Tibet.
Apr Pro-democracy movement, led by Beijing students, is triggered by the death of the unseated Secretary General of the Chinese Communist Party (CCP), Hu Yaobang.
May Pro-democracy movement in Beijing escalates. Students stage a hunger strike in Tiananmen Square.
The Democratic Progressive Party (DDP) completes the formal procedure to become a legal political party in Taiwan.
Jun Military crackdown in Beijing on June 4. Mass arrests follow.
Jiang Zemin replaces Zhao Ziyang as the Secretary General of the CCP.
Jul A democratic front is founded overseas by Chinese dissidents and students in exile.

1990

Jan The ruling Kuomintang (KMT) in Taiwan suffers setbacks in district elections.
Beijing declares the end to martial law.
Mar Students in Taiwan stage a demonstration, calling on the abolishment of the old parliamentary system.
Apr Tiananmen Square is closed in Beijing to prevent protests.
May Lee Teng-hui assumes office as the President of the Republic of China (ROC) and declares an amnesty in Taiwan.

1991

Jan-Mar Activists and student leaders of the 1989 pro-democracy movement are sentenced to jail in Beijing.
Apr-May The ROC government ends the Temporary Provisions Effective During the Period of National Mobilization for Suppression of the Communist Rebellion in Taiwan.
May Public pressure mounts with the Independent Taiwan Case, forcing the government to abolish the Regulation of Punishing the Insurgency in Taiwan.
Jun Disastrous flooding occurs in the eastern provinces in mainland China.
Sep British Prime Minister visits the PRC (the first Western leader's visit after PRC's June 4 crackdown).
Oct The DDP adds a "Taiwan independence" clause to the party's constitution.

Hong Kong

1989

May Massive public marches of 1.5 million people in Hong Kong in support of the pro-democracy movement in Beijing.
Jun Massive demonstrations condemning the brutal crackdown in Beijing.
Right of abode in the UK becomes a pressing issue.
Dec Repatriation of Vietnamese boat people begins.

1990

Feb-Apr Beijing finalises the draft Basic Law of the Hong Kong Special Administrative Region (the SAR's mini constitution after the 1997 Handover).
Britain announces its plan of right of abode for people in Hong Kong.
May China's former head official in Hong Kong, Xu Jiatun, flees to the U.S.

1991

Jan Beijing calls a stop to Hong Kong's new airport project, and later agrees with the British side on the airport's construction cost.
Mar Applications for right of abode in Britain end with over 60,000 applying.
Sep Legislative Council elections in Hong Kong, with some of the seats returned for the first time by geographical constituencies through direct elections.

大事年表（由 1989 年至 2018 年 9 月）

滙編：謝淏嵐、方天亮

世界

1989

3 月　波蘭及匈牙利分別組成獨立政治組織。

4-6 月　北京八九民運及六四鎮壓。

7-8 月　大量東德人越過邊界，試圖進入西德。

8-9 月　波蘭團結工會選舉獲勝，組成新政府。

10-11 月
匈牙利共產黨決定自行解散。
捷克斯洛伐克出現大規模民主示威。
民主示威在東德及保加利亞出現。

11-12 月
東歐國家接連改朝換代。
蘇聯出現示威遊行，各加盟國局面動蕩，部份出現獨立訴求。

1990

1 月　南斯拉夫共黨宣佈放棄專政。
蘇聯軍隊開入立陶宛鎮壓獨立訴求。

2 月　曼德拉被囚 27 年後獲南非政府釋放。

3 月　蘇聯議會通過終止一黨專政。
立陶宛宣佈獨立，拉脫維亞和其他盟邦隨後。

4 月　伊拉克入侵科威特，並威脅沙特阿拉伯，引致海灣戰爭。

10 月　東、西德統一。

1991

1 月　美歐聯軍攻伊拉克，海灣戰爭爆發，二月結束。

2 月　華沙公約組織解散。

3 月　南非政府提出廢止種族隔離政策草案。

6 月　俄羅斯首次總統選舉，葉利欽勝選。
克羅地亞及斯洛汶尼亞宣佈獨立，南斯拉夫內戰爆發。

8 月　蘇聯強硬派政變，謀推翻戈爾巴喬夫未遂。

12 月　俄羅斯接管克里姆林宮。蘇聯解體。

中國大陸及台灣

1989

2 月　北京知識分子聯署發表公開信，要求釋放政治犯。

3 月　西藏戒嚴。

4 月　被黜的前任中共總書記胡耀邦逝世，引發北京學生民運。

5 月　北京民運升級，學生於天安門廣場絕食。
民進黨於台灣正式成為合法政黨。

6 月　北京六四軍隊實彈鎮壓。大規模逮捕隨即展開。
江澤民取代趙紫陽，成為中共總書記。

7 月　流亡海外的中國異見者和學生組成民主中國陣線。

1990

1 月　執政國民黨在台灣地區選舉多處挫敗。
北京宣佈解除戒嚴。

3 月　台灣學生示威，要求解散萬年國會。

4 月　北京封閉天安門廣場以防示威。

5 月　李登輝就任中華民國總統，台灣特赦政治犯。

1991

1-3 月　北京起訴八九民運人士及學生領袖並判刑。

4-5 月　台灣國府結束動員戡亂時期。

5 月　台灣發生獨台會案，迫使政府廢止懲治叛亂條例。

6 月　中國大陸華東十多省市特大水災。

9 月　英國首相訪華（89 年六四鎮壓後首位西方國家元首訪華）。

10 月　台灣在野民進黨黨綱納入「台獨條款」。

香港

1989

5 月　一百五十萬人上街聲援北京學運。

6 月　黑色大示威，抗議北京六四屠殺鎮壓。
爭取居英權成為急迫事項。

12 月　香港開始遣返滯港越南船民。

1990

2-4 月　北京完成香港基本法草案，由全國人大通過。
英國公佈港人的居英權計劃。

5 月　新華社香港分社前社長許家屯逃亡美國。

1991

1 月　北京叫停香港新機場計劃，其後中英就機場造價達成諒解。

3 月　居英權截止申請，申請者六萬多人。

9 月　香港首次部份立法局議席分區直選。

1992

Jan The European Community continues the move to integrate Europe as a whole.
Apr Bosnia declares independence. Serbia launches war against Bosnia.
May Civil war in Afghanistan accelerates; battles between guerrilla wings intensify.
Nov Bill Clinton is elected the U.S. President.
Dec The United Nations agrees to send troops to Somalia.

1992

Jan Sino-American trade talks resume. The paramount CCP leader Deng Xiaoping visits southern China.
Apr The DDP launches a demonstration in Taipei calling for the election of the president by universal suffrage.

1992

Jan Britain announces it will change the Governor of Hong Kong in 1992.
Jul Chris Patten is appointed the 28th Governor of Hong Kong.
Oct Patten's first policy speech hints at further changes in Hong Kong.

1993

Jan Czechoslovakia divides into two countries.
Jul The Palestine Liberation Organisation (PLO) and Israel reach an agreement of mutual-recognition.
Nov The European Union is founded. The Treaty of Maastricht comes into effect.

1993

Mar The PRC resumes talks with the United States in its bid to join the General Agreement on Tariffs and Trade.
Jiang Zemin becomes the PRC Chairman and Li Peng the Premier.
Apr The head of mainland China's Association for Relations Across the Taiwan Straits meets his counterpart, the head of Taiwan's Straits Exchange Foundation, in Singapore.

1993

Mar The HK Government issues a political reform plan and meets strong opposition from the Chinese side.
Jul A preparatory meeting is held in Beijing to form the Preparatory Committee for the HKSAR.

1994

Mar-Apr NATO and the UN intervene into Bosnia, striking against the Serbs.
Apr Rwanda president is assassinated, to be followed by massacre and mass exodus.
May Civil war erupts in Yemen.
Nelson Mandela is elected the President of South Africa.
Dec Russian troops invade Chechnya.

1994

Mar 24 Taiwan tourists are killed in a tourist boat in Lake Qiandao on the Mainland.
Aug The deputy heads of the two semi-official bodies across the Taiwan Straits hold talks in Taipei.
Nov The CCP holds a central working conference on the country's economy.
Dec Taiwan holds elections of the province's governor and the mayors of Taipei and Kaohsiung for the first time.

1994

Apr-Nov 17 rounds of Sino-British talks are held on Hong Kong's elections in 1994/95.
May The Bank of China (HK) is to be the third currency issuing bank in Hong Kong.

1995

Jan The World Trade Organization (WTO) is officially founded.
Feb A peace plan for Northern Ireland is announced by Britain and Ireland.
Apr Massacre in the refugee camp of Rwanda.
Jul Massacre by Serbian forces in Bosnia.
Aug Air raids are conducted by NATO against the strongholds of the Serbs.
Sep The chaos in Afghanistan continues, with the Taliban controlling the capital.
Oct Indonesian troops move into East Timor to suppress unrest.

1995

Jun Lee Teng-hui visits the U.S. in a private capacity.
Jul The PRC is accepted as an observer of the WTO.
Jul-Aug Crisis over the Taiwan Straits mounts as the Mainland conducts missile manoeuvres threatening Taiwan.

1995

Feb-Mar Part of the government's political reform plan is accepted by the Legislative Council.
Jun The Chinese and British sides sign an agreement on Hong Kong's Court of Final Appeal.
Jul The HK Government ends the Political Department of the Policy Force.
Sep The last Legislative Council elections before the 1997 Handover.

1996

Jan The self-rule government of Palestine is founded.
The Irish Republican Army agrees to disarm.
Apr The civil war of Liberia intensifies.
The war of independence breaks out in Kosovo.
Nov Russian troops withdraw from Chechnya.

1996

Mar Taiwan holds the first ROC presidential election by universal suffrage. Lee Teng-hui is elected president.
A series of missile manoeuvres targeting Taiwan is conducted by mainland China.
The U.S. deploys two fleets of warships as an emergency measure near Taiwan.
Jul The CCP conducts an underground nuclear test and announces it to be the last for a time.

1996

Jan The Preparatory Committee for the HKSAR is founded in Beijing.
Mar The Preparatory Committee for the HKSAR determines to set up a provisional legislature for Hong Kong.
Dec Tung Chee-hwa is selected the first Chief Executive of the HKSAR.
The Provisional Legislative Council is founded and comes into operation in Shenzhen before the 1997 Handover.

1997

Mar Rwandan refugee numbers soar. Zaire's situation worsens as rebellion erupts.

1997

Feb Deng Xiaoping dies.
Apr Direct commercial transit across the Taiwan Straits is approved by Beijing.
Jul Hong Kong is restored by the

1997

1 Jul The handover of Hong Kong.
Jul-1998 The Provisional Legislative Council restores some old legislation and repeals some others.

1992

1月 歐共體繼續推行歐洲一體化進程。
4月 波斯尼亞宣佈獨立，塞爾維亞向其開戰。
5月 阿富汗內戰惡化，兩派游擊隊激戰。
11月 克林頓當選美國總統。
12月 聯合國安理會議決派軍到索馬里。

1992

1月 中國大陸與美國重開貿易談判。
中共元老鄧小平南巡。
4月 民進黨台北示威要求普選總統。

1992

1月 英國宣佈年內更換香港總督。
7月 彭定康抵港就任第 28 任香港總督。
10月 港督彭定康施政報告預示憲制有更大改動。

1993

1月 捷克與斯洛伐克分裂。
7月 巴解與以色列協議互相承認。
11月 歐盟成立，馬城條約生效。

1993

3月 中國大陸與美國恢復重返關貿談判。
中共以江澤民任國家主席，李鵬任總理。
4月 大陸海基會與台灣海協會會長於新加坡會談。

1993

3月 港府政改法案刊憲。中方表明不予接受，並猛烈批評。
4月 香港成立金融管理局。
7月 香港特別行政區籌委會在北京舉行預備工作會議。

1994

3-4月 北約及聯合國介入波斯尼亞，攻擊塞族軍據點。
4月 盧旺達總統遇刺，觸發盧旺達大屠殺及大逃亡。
5月 也門內戰爆發。
曼德拉當選南非總統。
12月 俄羅斯軍隊入侵車臣。

1994

3月 中國大陸發生千島湖案，24名台灣遊客遇害。
8月 海峽兩岸海基與海協副會長於台北會談。
11月 中共召開中央經濟工作會議。
12月 台灣舉行第一次省長及台北、高雄兩市市長選舉。

1994

4月 中英會談商討香港 1994/95 選舉安排，4 至 11 月共計 17 輪。
5月 中國銀行（香港）成為第三間發鈔銀行。

1995

1月 世界貿易組織成立。
2月 英國及愛爾蘭公佈北愛和平計劃。
4月 盧旺達難民營發生大屠殺。
7月 波黑塞族軍隊進行種族屠殺。
8月 北約空襲南斯拉夫塞族據點。
9月 阿富汗亂局持續，塔利班控制首都。
10月 印尼軍隊開入東帝汶鎮壓騷亂。

1995

6月 李登輝經美國允許赴美作私人訪問。
7月 世界貿易組織接納中國為世貿觀察員。
7-8月 中國大陸針對台灣進行飛彈演習，引發台海危機。

1995

2-3月 港府部份政改方案於立法局通過，3 月提交其他部份。
6月 中英簽署香港九七後終審法院協議。
7月 港府完成解散警務處政治部。
9月 香港九七前的最後一次立法局選舉。

1996

1月 巴勒斯坦自治政府成立。
愛爾蘭共和軍同意解除武裝。
4月 利比亞內戰加劇。
科索沃獨立戰爭爆發。
11月 俄羅斯軍撤出車臣。

1996

3月 台灣第一次普選中華民國總統，李登輝當選。
中國大陸連續進行飛彈演習，威脅台灣。
美國兩個航空母艦戰鬥群緊急部署台灣。
7月 中國大陸地下核試，並宣佈暫停。

1996

1月 香港特別行政區籌備委員會在北京成立。
3月 特區籌委會決定香港設臨時立法會。
12月 董建華獲推選為首任香港特區行政長官。
特區臨時立法會產生，九七前在深圳運作。

1997

3月 盧旺達難民潮加劇。
扎伊爾叛亂，局勢緊張。

1997

2月 鄧小平去世。
4月 北京批准兩岸航商經營兩岸直航。

1997

6月 30 日至 7 月 1 日
香港主權自英國移交中國。

Sep The Asian Financial Crisis breaks out.
Dec Kim Dae-jung, an opposition leader, wins the presidential election in South Korea.

United Kingdom to the PRC.
Sep Taiwan's re-entry is excluded from the agenda of the UN's general assembly.
Nov The KMT suffers setbacks in the county and city elections.

Sep Outbreak of the Asian financial crisis.
Dec Outbreak of bird flu (avian influenza).

1998

Mar The US ends its embargo against Cuba.
Apr Poland, Czech and Hungary join the NATO.
May Indonesian President Suharto steps down, ending his 32-year dictatorship.
Dec US President Clinton is impeached.

1998

Mar Leadership change of the PRC. Jiang Zemin remains as the Chairman, Zhu Rongji becomes the Premier, and Li Peng the head of the National People's Congress (NPC).
Jul Taiwan makes constitutional amendments, reducing the role and functions of the provinces of Taiwan and Fukien.
Oct A Mainland passenger plane is hijacked to Taiwan.

1998

Apr The Provisional Legislative Council ends its operation.
May The first Legislative Council elections after the handover, with one third of the seats returned by geographical constituencies through direct elections.
Jul The inauguration of Hong Kong's new airport.

1999

Jan The Euro becomes the currency of most of the European Union.
Mar NATO intervenes in the Kosovo War and bombs Yugoslavia.
Aug-Sep Referendum of East Timor on independence. The UN steps in with forming the transitional government. Indonesian troops leave.

1999

Jul President Lee Teng-hui introduces the concept of "two countries" (across the Taiwan Straits).
Dec Macau is restored by Portugal to the PRC.

1999

Jun The Standing Committee of the NPC in Beijing makes an interpretation, for the first time, of Hong Kong's Basic Law, concerning people's right of abode.
Nov The first District Boards elections of the SAR after the handover.

2000

Jul The Commonwealth of Eastern Africa is founded once again.
Dec George W Bush is elected the US President.

2000

Mar The DDP candidate Chen Shui-bian wins the presidential election and ends the KMT's domination of power in Taiwan. Lee Ten-hui resigns as KMT Chairman, and goes on to be expelled from the Party in December.

2000

Jul A hearing is held concerning the attempted interference with the polling of the Chief Executive's popularity conducted by a Hong Kong University scholar. The hearing leads to the resignation of the head of HKU.

2001

Sep The 9/11 terrorist attacks of al-Qaeda against the US.
Oct Military strikes against the Taliban in Afghanistan, led by the U.S. and UK.

2001

Dec The DDP becomes the biggest political party in Taiwan's parliament. The PRC becomes a member of the WTO.

2001

Jan-Feb The Chief Secretary of the SAR Government Anson Chan announces her decision to retire. Donald Tsang succeeds her as the Chief Secretary.

2002

Jul The African Alliance, an investment banking group, is founded.

2002

Jan Taiwan becomes a member of the WTO.
Aug Chen Shui-bian introduces the concept of "one country on one side" (across the Taiwan Straits).

2002

July Tung Chee-hwa starts his second term as Chief Executive.
Sep The SAR Government introduces a draft bill of an Article 23-related law. (Article 23 of the Basic Law requires the HKSAR to enact laws to prohibit acts of treason, secession, sedition and subversion against China's Central People's Government.)

2003

Mar The U.S. and the UK enters into war against Iraq, to destroy the alledged weapons of mass destruction.
The SARS epidemic breaks out in Hong Kong. Warning is lifted in mid-2003.
Apr U.S. troops occupy Baghdad, Iraq's capital. The country's deposed strongman Saddam Hussein is captured in December (then executed in 2006).

2003

Feb Atypical pneumonia spreads from Guangdong to Hong Kong, causing a SARS outbreak.
Mar Change of the PRC leadership. Hu Jiangtao becomes the Chairman, and Wen Jiabao the Premier.
Jun The Three Gorges Dam on the Yangtze River begins operation.
Nov Taiwan passes its first law on rules on Referenda.

2003

Jan-Feb Hong Kong is affected by "atypical pneumonia" originating from Mainland. The epidemic is later known as Severe Acute Respiratory Syndrome.
Jun Hong Kong is removed from the list of areas with recent local transmission of SARS by the World Health Organization. (298 deaths were recorded in Hong Kong.)
Jul The largest public demonstration in Hong Kong after 1989. People take to the streets against the legislation of an Article-23 related law. (The draft bill, generally rejected for posing a threat to freedom of expression, is shelved.)

9月 亞洲金融風暴爆發。
12月 韓國大選，反對派金大中當選總統。

1998
3月 美國終止對古巴的經濟封鎖。
4月 波蘭、捷克及匈牙利加入北約。
5月 印尼總統蘇哈托下台，結束32年獨裁統治。
12月 美國國會通過彈劾總統克林頓。

1999
1月 歐元正式流通。
3月 北約介入科索沃戰爭，轟炸南斯拉夫。
8至9月 東帝汶獨立公投。聯合國介入建立過渡政府，印尼撤軍。

2000
7月 東非共同體再次成立。
12月 小喬治布殊當選美國總統。

2001
9月 9/11 恐怖襲擊，蓋達組織在美國劫持民航機施襲。
10月 美英聯軍進攻阿富汗塔利班政權。

2002
7月 非洲聯盟（投資銀行）成立。

2003
3月 美英聯軍發動伊拉克戰爭，因由是伊拉克擁有大殺傷力武器。
SARS 疫症經香港而爆發，年中解除警報。
4月 美軍佔領伊拉克首府巴格達。前强人侯塞恩於12月被擒（2006年被處決）。

7月 英國將香港移交中國。
9月 聯合國再拒台灣重返提案列入議程。
11月 台灣縣市長選舉，國民黨受挫。

1998
3月 中共人事調動，江澤民續任國家主席，朱鎔基任總理，李鵬任人大委員長。
7月 台灣修憲刪減台灣省和福建省政府職能。
10月 中國大陸一航空客機被挾持到台灣。

1999
7月 李登輝發表「兩國論」。
12月 葡萄牙將澳門移交中國。

2000
3月 民進黨陳水扁當選總統，台灣首次政黨輪替。
李登輝辭去國民黨主席，年底被開除出黨。

2001
12月 民進黨首次成為台灣國會最大黨。
中國進入世貿組織。

2002
1月 台灣加入世貿組織。
8月 陳水扁發表「一邊一國」論。

2003
2月 非典型肺炎由廣東傳至香港，沙士 (SARS) 疫症爆發。
3月 中共換班，胡錦濤任國家主席，温家寶任總理。
6月 長江三峽大壩開始運作。
11月 台灣通過首部公投法。

7月起至1998年 臨時立法會還原及廢止部份前朝法例。
9月 亞洲金融風暴爆發。
12月 H5N1 禽流感爆發。

1998
4月 特區臨時立法會結束運作。
5月 移交後第一屆立法會選舉，其中三分一議席為地區直選。
7月 香港新機場啟用。

1999
6月 全國人大常委首次對香港基本法進行釋法，是次釋法與居港權有關。
11月 特區首屆區議會選舉。

2000
7月 香港大學因一名學者主持的特首民望調查被干預而作公聽，終至校長請辭。

2001
1-2月 政務司司長陳方安生宣佈退休，曾蔭權接替。

2002
7月 董建華連任行政長官。
9月 特區政府提出有關基本法第23條草案（內容是特區應立法禁止叛國、分裂、煽動及顛覆中央人民政府等行為）。

2003
1-2月 非典型肺炎（沙士）自內地傳入香港。
6月 香港從世界衛生組織的沙士疫區名單中除名。（香港計有298人死於沙士疫症。）
7月 香港出現八九大陸民運後最大型示威，抗議第23條立法。（公眾認為草案對言論自由構成威脅，草案終於擱置。）

2004

Apr Civil war in Sudan continues. Mass killing occurs against different tribes.
May Ten East European countries join the European Union.
Dec A 9.3 magnitude earthquake hits the Indian Ocean and causes a disastrous tsunami.

2004

Mar Taiwan holds the first ever referendum, rejecting the strengthening of national defence and negotiations with the PRC on equal footing.
Chen Shui-bian survives a shooting attempt before re-elected as the ROC President.
Dec Chen Shui-bian resigns as DDP Chairman.

2004

Apr Beijing's interpretation of Hong Kong's Basic Law (for the second time), ruling that the election methods of the Chief Executive and the Legislative Council of the HKSAR must have the approval of the NPC.
Jul Massive demonstration calling for universal suffrage for the election of the Chief Executive in 2007 and the Legislative Council elections in 2008.
Sep Legislative Council elections, with half of the total 60 seats returned by geographical constituencies through direct elections.

2005

Feb North Korea admitss processing nuclear arms and declares it will postpone the six-party talks.
Jul The Sudanese government reaches a peace treaty with the rebel army to end the civil war.

2005

Jun The Constitution is amended in Taiwan to abolish the National Assembly.
Jul Ma Ying-jeou is elected the KMT Chairman in Taiwan.
Dec The DDP suffers setbacks in elections in Taiwan.

2005

Mar - Jun Tung Chee-hwa resigns as the Chief Executive, to be succeeded by Donald Tsang.
Apr Beijing's third interpretation of Hong Kong's Basic Law, concerning the term of office of the Chief Executive.
Dec A huge public demonstration calling for a time-table of instituting universal suffrage.

2006

Jul Conflict between Israel and Palestine breaks out. Israeli troops launch attacks in Gaza and Lebanon.
Sep Coup d'etat in Thailand, the Prime Minister is sacked.

2006

Jun The motion to remove President Chen Shui-bian from office is voted down in Taiwan's parliament.
Sep A DDP leader initiates a campaign to bring down Chen Shui-bian.

2006

Nov Landmarks of Central harbour-front, namely the Queen's Pier and the Star Ferry pier with its clock tower, are demolished by the government in spite of strong resistance from the public.

2007

Jan Three more East European countries join the European Union.
May ETA, the separatist group in Spain, declares a ceasefire.
Aug A pro-democracy movement occurs again in Myanmar, but is suppressed.

2007

May The KMT and the DDP nominate their candidates for the 2008 presidential election in Taiwan.
The Black Brick Kiln slave labour incident is revealed in Shanxi province, China.

2007

Mar Donald Tsang is selected to stay on for a new term as Chief Executive.
Dec The Standing Committee of the NPC rules that the election of the Chief Executive of the HKSAR may be implemented by universal suffrage in 2017.

2008

Feb Kosovo declares independent.
Sep The investment bank Lehman Brothers goes bankrupt, triggering a global financial crisis.
Nov Barack Obama is elected the U.S. President.

2008

Jan The DDP suffers setbacks in the Legislative Yuan elections in Taiwan.
Feb The KMT candidate Ma Ying-jeou wins the presidential election in Taiwan.
Mar Unrest breaks out in Tibet again.
Hu Jiangtao and Wen Jiabao continue to head the PRC.
May A disastrous earthquake occurs in Wenchuan, Sichuan province.
Aug The 29th Olympic Games in Beijing.
Sep The infant formula milk scandal breaks news in mainland China.
Dec Liu Xiaobo and fellow dissidents publish Charter 08. Liu is arrested (and sentenced to jail the next year).
Chen Shui-bian is prosecuted in Taiwan on bribery charges.

2008

Sep The Legislative Council elections. The pan-democratic camp wins over one third of the seats,hanging on to a crucial veto power over bills.
Global financial crisis. Hong Kong is affected.

2009

Jan The last base of the Tamil Tigers is cleared by the Sri Lankan government troops.

2009

Jul Riots break out in Urumqi, Xinjiang.

2009

Dec A consultation document on the methods for selecting the Chief Executive and for forming the Legislative Council in 2012 is launched.
Construction of the Hong Kong – Zhuhai – Macau Bridge commences.

2004

4月 蘇丹內戰持續，達弗地區出現族群屠殺。

5月 波蘭、捷克等東歐十國加入歐盟。

12月 印度洋9.3級大地震引發海嘯，十多國受災。

2004

3月 台灣史上第一次公投，否決強化國防及對等談判方案。
陳水扁遇槍擊無礙，翌日連任總統。

12月 陳水扁辭去民進黨主席一職。

2004

4月 北京第二次對港釋法，香港行政長官及立法會選舉辦法須經全國人大批准。

7月 七一大遊行爭取2007年行政長官及2008年立法會普選。

9月 立法會選舉，60個議席半數為地區直選。

2005

2月 朝鮮承認擁有核武，並宣佈無限期推遲六方會談。

7月 蘇丹政府與叛軍簽署和約，結束內戰。

2005

6月 台灣通過修改憲法，廢除國民大會。

7月 台灣馬英九當選國民黨主席。

12月 民進黨於台灣三合一選舉失利。

2005

3月 董建華辭去特首一職，曾蔭權接替。

4月 人大常委第三次對港釋法，規定補選特首的任期。

12月 港人示威要求定普選時間表。

2006

7月 以色列與巴勒斯坦爆發衝突，以軍攻擊加沙及黎巴嫩。

9月 泰國政變，總理被解職。

2006

6月 陳水扁罷免案被國會否決。

9月 台民進黨施明德發起「倒扁運動」。

2006

11月 中環皇后碼頭及天星碼頭連鐘樓兩個地標在市民反對下被清拆。

2007

1月 再有東歐三國加入歐盟。

5月 西班牙埃塔武裝組織宣佈永久停火。

8月 緬甸再次爆發民主運動，再遭鎮壓。

2007

5月 台灣國、民兩黨分別提名2008年總統大選候選人。
山西揭發黑磚窯奴工案。

2007

3月 曾蔭權獲推選續任香港特首。

12月 全國人大常委決定香港2017年行政長官選舉可採行普選方式。

2008

2月 科索沃宣佈獨立。

9月 投資銀行雷曼兄弟公司破產，觸發全球金融海嘯。

11月 奧巴馬當選美國總統。

2008

1月 民進黨於台灣立委選舉失利。

2月 台灣大選，國民黨馬英九當選總統。

3月 西藏拉薩再爆發暴亂及鎮壓。
中共延續胡溫體系，胡錦濤任國家主席，溫家寶任總理。

5月 四川汶川八級大地震，死傷及災情嚴重。

8月 第29屆奧運會於北京舉行。

9月 中國大陸毒奶粉事件被揭發。

12月 劉曉波等中國大陸異見者發表《零八憲章》，劉被捕。
台灣前任中華民國總統陳水扁因貪腐案被起訴。

2008

9月 立法會選舉，泛民主派取得超過三分一議席，保住否決權。
全球金融海嘯波及香港。

2009

1月 斯里蘭卡政府軍清除泰米爾之虎最後據點。

2009

7月 新疆烏魯木齊爆發暴亂。

2009

12月 特區政府就2012年行政長官及立法會產生辦法展開諮詢。
港珠澳大橋（跨香港、珠海及澳門）動工。

2010

Apr The deepwater horizontal oil spill of British Petroleum in the Mexican Gulf Coast causes an environmental disaster.
Nov Aung San Suu Kyi, the opposition leader of Myanmar, is set free from house arrest.
Dec Anti-government demonstrations break out in Tunisia. The Arab Spring starts.

2011

Jan Demonstrations in Tunisia become the Jasmine Revolution. The president flees, leading to regime change.
Anti-government demonstrations break out in Egypt, forcing the president to step down in February.
Feb Anti-government demonstrations occur in North African and Middle East countries.
Civil war breaks out in Libya.
Mar The struggles in Syria turn into a civil war.
The 3/11 earthquake and tsunami in Japan cause the nuclear accident in Fukushima.
Jul South Sudan declares independence.
Aug Civil war ends in Libya. The former strongman Colonel Gaddafi is executed.
Sep Occupy Wall Street Movement.

2012

Apr Aung San Suu Kyi becomes a member of the Myanmar Parliament.
Kim Jong-un succeeds his father as leader of North Korea.
Nov Barack Obama is re-elected the U.S. President.

2013

Mar Election of Pope Francis in the Vatican.
Apr The Islamic State (ISIS) wages war against Iraq and the Syrian government.
May-Jun Edward Snowden reveals the secrets of the National Security Agency of the U.S. and flees to Moscow.
Jul A coup occurs in Egypt. The first elected president is deposed by the army.
Dec The South Sudanese army launches a coup and leads the country into a civil war.

2014

Feb An Ebola epidemic breaks out in western Africa.
Mar Russia annexes the Crimean peninsula in Ukraine.
Apr The Russia-backed separatists fight Ukrainian government forces. A bloody and prolonged military conflict erupts.
May Civil war breaks out in Libya again.

2010

Jan A spate of suicides is reported in the Shenzhen factories of Foxconn, the world's largest electronics manufacturing contractor.
Apr The 41th World Expo commences in Shanghai.
Dec Chen Shui-bian, the first convicted former ROC head of state, is sentenced to jail.
Liu Xiaobo, sentenced to jail in 2009, wins the Nobel Peace Prize.

2011

Feb Chinese netizens spread Jasmine Revolution messages online.
Apr The DDP nominates Tsai Ing-wen as candidate of the 2012 presidential election in Taiwan.
Jul High speed trains collision occurs in Wenzhou, Zhejiang province.

2012

Jan Ma Ying-jeou is re-elected the ROC President in Taiwan.
Feb Bo Xilai, a top ranking CCP official and the party boss of Sichuan province, is removed from office. Before that, his deputy in Sichuan snakes into the U.S. embassy.
Jun Li Wangyang, an outspoken supporter of pro-democracy movement on the mainland, is found dead in a hospital; it is declared a "suicide".
Nov Xi Jinping becomes the Secretary General of the CCP.

2013

Mar Xi Jinping becomes the PRC Chairman.
Sep Bo Xilai, ousted from the CCP echelon in 2012, is given a life sentence.
Xi Jinping introduces the concept of "One-belt-One-road".

2014

Mar Students in Taiwan launch the Sunflower protests against a cross-strait trade pact and occupy the Legislative Yuan.
Dec The KMT suffers major setbacks in district elections in Taiwan.

2010

Jan Five pan-democrats resign from LegCo, triggering a referendum-like by-election.
The campaign opposing the construction of the HK Express Rail Link to the mainland intensifies.
Jun The Political reform plan for 2012 is passed in the Legislative Council.

2011

Aug PRC Vice Premier Li Keqiang's visit to the University of Hong Kong leads to a protest and the take-over of university security by the Hong Kong police.
Beijing's interpretation of Hong Kong's Basic Law, ruling that Hong Kong must comply with the foreign policy of the PRC.

2012

Jul CY Leung is selected as the Chief Executive.
Aug The SAR Government's redevelopment plan in the northeastern part of the New Territories meets strong opposition.
The SAR Government's plan to introduce "National Education" as a compulsory school subject meets strong opposition. The plan is deferred.
Sep The pan-democratic camp retains over one third of the seats in the Legislative Council elections.

2013

Mar Pan-democrats form the Alliance for True Democracy to fight for genuine universal suffrage.

2014

Jun Beijing issues a white paper on the practice of "one country two systems" in its handling of Hong Kong.
Aug The Standing Committee of the NPC rules out a fully democratic election for the Chief Executive of the HKSAR.
Sep The HK Umbrella Movement. Students and pro-democracy

2010

4 月 英國石油公司墨西哥灣鑽油台爆炸，石油洩漏造成環境災難。

11 月 緬甸民主聯盟領導人昂山素姬恢復自由。

12 月 突尼西亞出現反政府示威，阿拉伯之春爆發。

2010

1 月 富士康深圳廠接連有十餘名員工自殺。

4 月 第 41 屆世界博覽會於上海開幕。

12 月 陳水扁被判刑，成為台灣首個被定罪的前元首。
在囚中國作家劉曉波獲諾貝爾和平獎，但無法領獎。

2010

1 月 泛民主派五位議員辭職，補選成變相公投。
反高鐵（高速鐵路港段）運動爆發。

6 月 立法會通過 2012 年政改方案。

2011

1 月 突尼西亞示威演成茉莉花革命，總統逃亡，政權倒台。
埃及出現反政府示威，二月總統下台。

2 月 利比亞內戰爆發。

3 月 敘利亞抗爭演變為內戰。
日本 3/11 地震及海嘯引發福島核意外。

7 月 南蘇丹獨立。

8 月 利比亞內戰結束，強人加達菲被殺。

2011

2 月 中國大陸網民網上發放茉莉花革命訊息。

4 月 台灣民進黨提名蔡英文參選 2012 年總統大選。

7 月 浙江溫州發生高速列車追撞意外。

2011

8 月 國家副總理李克強到訪香港大學引發抗議，警察進入校園保安。
人大常委對港釋法，規定香港必須配合中國外交政策。

2012

4 月 昂山素姬進入緬甸議會。
金正恩繼承其父成為朝鮮元首。

11 月 奧巴馬連任美國總統。

2012

1 月 台灣大選，馬英九連任總統。

2 月 中共常委、重慶黨委薄熙來被免職。之前薄的副手王立軍曾夜闖美國使館。

6 月 大陸民運支持者李旺陽死於醫院，疑非「自殺」。

11 月 中共換班，習近平任總書記。

2012

7 月 梁振英獲推選任香港特首。

8 月 新界東北發展計劃引發強烈抗議。
特區政府推出國民教育，反國教運動爆發，政府放緩。

9 月 立法會選舉，泛民主派維持超過三分一議席。

2013

3 月 教廷選方濟各繼任教宗。

4 月 伊斯蘭國 (ISIS) 冒起並與伊拉克及敘利亞軍交戰。

5-6 月 斯諾登披露美國情報機構秘密並出走到莫斯科。

7 月 埃及政變，首位民選總統被軍隊推翻。

12 月 南蘇丹軍隊政變，演變為內戰。

2013

3 月 習近平任國家主席。

9 月 中共法辦薄熙來，予以起訴及判無期徒刑。
習近平提出「一帶一路」構想。

2013

3 月 泛民主派組成大聯盟，爭取 2017 年真普選。

2014

2 月 伊波拉病毒在西非爆發。

3 月 俄羅斯吞併原屬烏克蘭的克里米亞半島。

4 月 烏克蘭親俄武裝攻擊政府軍，軍事衝突惡化並持續。

5 月 利比亞再次爆發內戰。

2014

3 月 台灣學生發動太陽花運動，反對與大陸訂立服務貿易協定，佔領立法院。

12 月 台灣地方選舉，國民黨受挫。

2014

6 月 北京發表在港實踐一國兩制的白皮書。

8 月 全國人大常委排除香港行政長官選舉可以真普選方式進行。

9 月 學生及民眾爭取普選示威，民眾佔領市中心區，雨傘運動爆發。

Jun UN forces launch attacks against the ISIS.
Sep An independence referendum is held in Scotland, with a majority votes against.

2015

Jul Iran and the UN Security Council's five permanent members reach a nuclear deal.
Sep Russia enters in the Syrian civil war.

2015

Aug A series of explosions at a container storage station in Tianjin causes severe casualty and damage.
Nov Xi Jinping and Ma Ing-jeou, the two heads of state across the Taiwan Straits, meet in Singapore.

2015

Jun The Legislative Council rejects the government's political reform plan for 2017, with the pro-establishment legislators accidentally leaving the council chamber collectively during the call for the casting of votes.
Oct A series of disappearances is reported concerning the owner and the staff members of Causeway Bay Bookstore, a bookseller and a publisher.

2016

Apr The massive leak of documents from a Panama law firm reveals the use of tax havens to hide assets of the powerful and wealth holders of various countries.
Jun The Brexit referendum is held, and UK is to leave the European Union.
Jul An international tribunal rules in favour of the Philippines on the South China Sea arbitration case.
Oct South Korean president Park Geun-hye is embroiled in a scandal of influence-peddling, leading to her impeachment and removal from office in December.
Nov Donald Trump is elected the U.S. President.

2016

Jan The DDP's Tsai Ing-wen wins the presidential election in Taiwan.
The PRC launches propaganda on ending its one-child policy.
Sep Major clashes over land deals occur in the village of Wukan in Guangdong province.

2016

Feb Clashes of protesters with the police break out at night on Lunar New Year's Day. The SAR Government declares the incident "riots".
By-election of the Legislative Council. Young localists/activists gain public.
Aug The SAR Government bans several activists from public elections for their political stance.
Oct The SAR Government disqualifies six elected Legislative Councillors for improper oath-taking.
Nov Beijing's interpretation of Hong Kong's Basic Law, concerning oath-taking.

2017

Apr A rebel-held town in Syria is attacked by chemical weapons.
Jul The world population numbers 7.6 billion.
Aug-Nov North Korea undertakes a number of missiles tests.
Oct An independence referendum is held in Catalonia.
Dec The U.S. announces its recognition of Jerusalem as the capital of Israel.

2017

Mar Lee Ming-zhe, a Taiwan non-governmental organisation worker, is arrested/kidnapped on the Mainland.
Jul Liu Xiaobo, China's imprisoned Nobel Peace Prize winner, dies in prison.
Nov Beijing forces the "low end population" out from the capital city.

2017

Feb The former Chief Executive Donald Tsang is sentenced to jail for misconduct in office.
Mar Carrie Lam is selected the Chief Executive (to assume office in July).
Jul-Aug Three student leaders of the Umbrella Movement are sentenced to jail. 13 young activists are sentenced to jail for their protest actions.

2018

May The former leader and opposition candidate Mahathir Mohamad wins the general election in Malaysia.
Jun The North and South Korean heads of state hold a summit in Panmunjom.
The US President and North Korea's head of state hold a summit in Singapore.

2018

Mar Xi Jinping succeeds in staying on as the PRC Chairman and has the country's constitution amended, giving no limit to the Chairman's term of office.
Sino-American trade war breaks out. The U.S. begins to levy tariffs on Chinese products.
Jul Liu Xia, the widow of Liu Xiaobo, is allowed to leave the country for Germany.
The U.S. army is stationed in the American Institute in Taiwan headquarters.

2018

Jan By-election of the Legislative Council. The SAR government, once again, bans some activists from running as candidates for their political stance.
Jun Three young activists charged for "riots" on the Lunar New Year's Day are sentenced to long-term imprisonment.
The Co-location Bill of the rail checkpoint for the HK Express Rail Link is passed. Mainland laws will be enforced in part of the Kowloon Station.
Jul-Aug The Shatin-Central Link works scandal of the Mass Transit Rail snowballs, causing great safety fears.
Aug The PRC's angry reactions over the talk of a local separatist activist, hosted by the Foreign Correspondents' Club, cause worries about speech freedom in Hong Kong.

6 月　聯合國軍攻打伊斯蘭國。
9 月　蘇格蘭獨立公投，過半數反對。

2015
7 月　伊朗與聯合國五個常任理事國達成核協議。
9 月　俄羅斯介入敘利亞內戰。

2015
8 月　天津倉庫大爆炸造成重大傷亡及破壞。
11 月　海峽兩岸元首習近平與馬英九於新加坡會面。

2015
12 月　佔領區清場，佔領運動結束。

2015
6 月　立法會否決政府 2017 年政改方案，期間建制派議員於召集投票時意外離場。
10 月　銅鑼灣書店（書商及出版商）的店主及多名員工連串失踪，疑被綁架 / 扣押。

2016
4 月　巴拿馬一律師事務所大量秘密文件洩露，揭發多國權貴利用避稅天堂隱藏資財。
6 月　英國公投通過脫離歐盟。
7 月　國際法庭於南中國海仲裁案裁決菲律賓得直。
10 月　韓國揭發總統府的閨蜜干政醜聞，總統朴槿惠於 12 月被彈劾及去職。
11 月　特朗普當選美國總統。

2016
1 月　台灣大選，民進黨蔡英文當選總統。
中國大陸宣傳廢棄一孩政策。
9 月　廣東省汕尾烏坎村因私賣土地爆發嚴重衝突。

2016
2 月　農曆新年夜旺角警民衝突，特區政府宣稱為暴動。
立法會補選，本土派候選人受注目。
8 月　特區政府以政治立場褫奪多名社運人士參選議員的資格。
10 月　特區政府以宣誓的表現為由褫奪六位當選立法會議員的議員資格。
11 月　人大常委對港釋法，與香港公職人員宣誓有關。

2017
4 月　敘利亞反抗軍城鎮遭化學武器攻擊。
7 月　全球人口數量達七十六億。
8-11 月　朝鮮一再試射導彈，半島局勢緊張。
10 月　加泰隆尼亞通過獨立公投。
12 月　美國承認耶路撒冷為以色列首都。

2017
3 月　台灣非政府組織工作者李明哲於大陸被捕 / 綁架。
7 月　中國在囚的諾貝爾和平獎得主劉曉波病逝。
11 月　北京政府強行驅逐「低端人口」離開首都。

2017
2 月　前任特首曾蔭權因公職人員行為失當罪被判囚。
3 月　林鄭月娥獲推選任香港特首，7 月就任。
7-8 月　三名雨傘運動學生領袖被判囚。
13 名社運青年因抗爭行動被判囚。

2018
5 月　馬來西亞大選，前首相、反對派候選人馬哈蒂爾勝出。
6 月　南北韓元首於板門店會面。
美國與朝鮮元首於新加坡會面。

2018
3 月　習近平續任國家主席並通過修憲廢除國家主席任期限制。
中美貿易戰爆發，美國針對中國商品徵稅。
7 月　被軟禁的劉曉波遺孀劉霞獲准離境前往德國。
美軍陸戰隊正式進駐美國在台協會總部。

2018
1 月　立法會補選，特區政府再次以政治立場褫奪候選人資格。
6 月　旺角新年衝突三名被告因暴動罪被重判。
一地兩檢法案通過，高鐵香港段的九龍站部份劃予內地執行國內法律。
7-8 月　地鐵沙田至中區線的工程醜聞擴大，安全問題引起驚恐。
8 月　外國記者會邀請一名倡議港獨的人士演講，中方猛烈抨擊，演成國際注目的新聞，並使人担憂香港的言論自由。

The Artist

Fong So is a journalist-turned artist living and working in Hong Kong. He was an editor of a current affairs magazine before turning to art. Despite his training in traditional Chinese painting and the media of brush and ink, both the content and the genre of his work are obviously different from those of traditional Chinese painting. He also works with woodcut prints. His works have been exhibited in Hong Kong, South Korea, the UK and the USA. He has works in the collections of the Hong Kong Museum of Art, the Gwangju Art Museum in South Korea, and the British Museum in London.

Biography

1951 Born in Guangzhou, China.
1962 Moved to Hong Kong.
1963-69 Studied Chinese painting with Professor Chao Shao-ang, master of the Lingnan School.
1970-74 Studied at the Chinese University of Hong Kong and graduated with a degree in social science.
1974-78 Schoolteacher and the co-editor of a magazine for secondary schoolteachers.
1979-80 Worked for Cosmos Books Limited, a publishing and book-selling company.
1981-98 Editor (1981) and later Managing Editor (1982-98) of *The Nineties Monthly* (*The Seventies* before 1984), a Chinese language current affairs magazine.
1985-96 Executive committee member of the Hong Kong Journalists Association (elected as vice-chairman for several terms).
1998 Turned from journalism to art.

Exhibitions

2000-01 *City Life: Paintings by Fong So*. University Museum and Art Gallery, The University of Hong Kong.
2001-02 *Silence of the City* (an international contemporary art exhibition of 16 artists). Gwangju Art Museum, South Korea.
2001-02 *Hong Kong Art Biennial Exhibition 2001*. Hong Kong Museum of Art.
2002-03 *Hong Kong Cityscape: Ink Painting in Transition* (an exhibition featuring the works of 21 Hong Kong artists). Brunei Gallery, School of Oriental and African Studies, University of London, UK; Hong Kong Museum of Art.
2003 *City Life II: Hong Kong & Beyond* (photographs by Hark Yeung and paintings by Fong So). Shatin Town Hall and Hong Kong Central Library.
2004 *Hong Kong Kaleidoscope* (a group show of six Hong Kong artists). Plum Blossoms (International) Limited, Hong Kong.
July 1 (paintings by Fong So). Fong & Yeung Studio, Hong Kong.
Tempering: SoHo + Little Monks (photographs by Hark Yeung and paintings by Fong So). Fong & Yeung Studio.
2004-05 *Joy* (linocut and woodcut prints). Fong & Yeung Studio.
2005 *Magic City* (installation of paintings and digital variations). Fong & Yeung Studio.
2007 *HKSAR: 10 Years On* (paintings by Fong So). Foreign Correspondents' Club, Hong Kong.
2008 *A Realist's Reality: An Exhibition of Fong So's Paintings and Prints*. Chung Chi College, the Chinese University of Hong Kong.
2009 *Hong Kong · Water · Ink · Colour: Visual Arts Thematic Exhibition 08/09* (a group show presented by the Hong Kong Arts Development Council). Hong Kong Central Library.
My Family and My City: People and History (paintings and woodcuts; all portraits). Pacific Place, Admiralty, Hong Kong.
2010 *Hong Kong and Macau Visual Arts Exhibition* (a group show hosted by the Cultural Ministry of the PRC and co-hosted by the Home Affairs Bureau of the HKSAR Government). Beijing, China.
2011 *The Centenary of China's 1911 Revolution* (paintings and woodcut prints).
(1) The University of Hong Kong (in association with the University's 100th Anniversary);
(2) Chung Chi College, the Chinese University of Hong Kong (in association with the College's 60th Anniversary);
(2) Hong Kong University of Science and Technology (in association with the University's 20th Anniversary).
2013 *The World in the 25 Years after 1989* (the first batch of the series, containing nine woodcut prints). Fong & Yeung Studio.

方蘇簡歷

方蘇原為新聞工作者，曾任時事刊物編輯十八年，後轉而從事繪畫。他作畫採用傳統國畫的筆墨和工具，但題材和風格明顯地有異於傳統。繪畫之外，他也製作木刻版畫。他的作品曾在香港、韓國、英國及美國展出，並為香港藝術館、南韓光州美術館及倫敦大英博物館等機構收藏。

簡歷

1951　生於廣州。
1962　移居香港。
1963-69　跟隨嶺南派畫家趙少昂教授學畫。
1970-74　就讀於香港中文大學。
1974-78　任職教師，兼爲一本中學教師刊物擔任編輯。
1979-80　任職天地圖書公司，負責出版及經銷。
1981-98　擔任時事刊物《九十年代》月刊（原名《七十年代》）編輯 (1981 年)，1982 至 98 年爲執行編輯。
1985-96　香港記者協會執行委員會委員（其中數屆當選爲副主席）。
1998-　重新繪畫。

展覽

2000/01　《城市生活：方蘇繪畫》 香港大學美術博物館
2001/02　《城市的靜默》（國際性藝展，16 位藝術家參展）南韓光州市立美術館
《香港藝術雙年展 2001》 香港藝術館
2002/03　《香港風情：水墨變奏》（展出 21 位香港畫家的作品）英國倫敦大學東方及非洲研究學院布奈展覽廳；香港藝術館
2003　《城市生活 II：香港內外》（黑楊攝影及方蘇繪畫）沙田大會堂及香港中央圖書館
2004　《香港萬花筒》（展出六位香港畫家的作品）香港萬玉堂
《七一》（方蘇繪畫） 楊方創作室，香港
《煉：蘇荷 + 童僧》（黑楊攝影及方蘇繪畫）楊方創作室
2004/05　《樂》（版畫） 楊方創作室
2005　《奇幻都會》（繪畫及數碼裝置）楊方創作室
2007　《特區十年：方蘇繪畫》香港外國記者會
2008　《本色酣舒紙墨中：方蘇設色水墨及版畫展》香港中文大學崇基學院
2009　《香港・水・墨・色：視藝掇英專題展覽 08/09》（香港藝術發展局主辦的聯展）香港中央圖書館
《我家我城：人與歷史》（繪畫及木刻，真人畫像）香港太古廣場
2010　《港澳視覺藝術展》（聯展，中華人民共和國文化部主辦，香港特別行政區政府民政事務局協辦）北京中華世紀壇世界藝術館
2011　《辛亥百年現代路》（繪畫及木刻版畫）
(1) 香港大學（一百周年校慶）；
(2) 香港中文大學崇基學院（六十周年校慶）；
(3) 香港科技大學（二十周年校慶）
2013　《1989 以來的廿五年》（第一輯木刻版畫九張）楊方創作室
《漫人迷普選》「漫畫刁民」聯展）香港 PubArt Gallery 及九龍活化廳
2014　《劃清界線》（政治漫畫聯展）香港外國記者會

Universal Suffrage Now! (an exhibition of the Comic Daemons, a group of political cartoonists). PubArt Gallery and Woofteen, Hong Kong.

2014 *Draw the Line* (a group exhibition of political cartoonists). The Foreign Correspondents' Club, Hong Kong.

2015 *NYCLondonHK: a Three-city Trilogy* (three parallel exhibitions from July to August 2015 showing photos by Hark Y and artworks by Fong So).
(1) Grand Central Library, New York;
(2) Mulberry Street Library, SoHo, New York;
(3) Westminster Reference Library, London.

2016 *The Beauty of Asia* (a travelling group exhibition featuring the works of artists based in Taiwan and the US, with two Hong Kong artists being invited in the show's last stop). Hong Kong University of Science and Technology.
Are you bothered?! (June Fourth Exhibition of cartoons, featuring the works of seven artists, presented by Green Wave Art and the Centre for Community Cultural Development). Green Wave Art, Hong Kong.
Extending the Occupation (a group show to mark the second anniversary of the 2014 Occupy/Umbrella Movement, presented by Green Wave Art and the Centre for Community Cultural Development). Green Wave Art, Hong Kong.

2017 *Small Pieces by Fong So* (brush-and-ink paintings, woodcut prints, sketches). Fong & Yeung Studio.
HKSAR: 20 Years On (an online exhibition at http://fong-yeung.com as well as a sequel of the 2007 exhibition "HKSAR: 10Years On").

2018 *I Object: Ian Hislop's search for dissent* (a thematic exhibition in which some sketches made by Fong So during the 2014 HK Umbrella Movement are selected for display). British Museum, London, UK.

Institutional Collection

University Museum and Art Gallery, The University of Hong Kong
"The Neglected", from the series "City Life: Paintings by Fong So" (entered into the UMAG's collection in 2001).

The University of Hong Kong
1. "Graduation", from the series of "City Life" (acquired in 2001).
2. "Revisiting Hong Kong" and "The Big Bandits", two woodcut prints from the series "The Centenary of China's 1911 Revolution" (purchased by the University's alumni and donated to the University in 2013).

Hong Kong Museum of Art
"Street Cat" and "Dying Game", from the series "City Life" (purchased, 2001).

Chung Chi College, the Chinese University of Hong Kong
1. "Lunar New Year", from the series "City Life" (purchased by the College's alumni and donated to the College in 2001).
2. "1997: Year of the Buffalo", from the series "HKSAR: 10 Years On" (purchased by the College's alumni and donated to the College in 2008).
3. A complete set of 12 woodcut prints from the series "The Centenary of China's 1911 Revolution" (purchased by the College's alumni and donated to the College in 2011).

New Asia College, the Chinese University of Hong Kong
"Sharing a Table", from the series "City Life" (purchased by the College's alumni and donated to the College in 2001).

Gwangju Art Museum, Gwangju, South Korea
"Searching" and "Rush Hour", from the series "City Life" (entered into the Museum's collection in 2002).

Radio 71 (an Internet radio station in Hong Kong)
"!!!", from the series "July 1" (purchased, 2004).

Civic Exchange *(an independent think tank focusing on environmental issues and public policy in Hong Kong).*
"Water", from the series "The Young Ones/City Life II: Hong Kong and Beyond" (gift, 2009).

WYNG Foundation *(an organization promoting public awareness on environmental issues in Hong Kong)*
1. "The Wall" and "The Four Laureates", two woodcut prints from the series "The World after 1989" (purchased, 2013).
2. "Living On-line" and "The Great Firewall", two woodcut prints from the series "The World after 1989" (purchased, 2014).
3. "Hand Gestures", woodcut print (gift, 2015).

American Civil Liberties Union, USA
"The Leakers", a woodcut print from the series "The World after 1989" (gift, 2015).

The British Museum, UK
"Umbrella Sketches", 146 sketches documenting the 2014 Umbrella Movement (Occupy Central) in Hong Kong (entered into the Museum's collection in 2016).

2015 《紐倫港：三城組曲》NYCLondonHK: a Three-city Trilogy
（黑楊攝影及方蘇畫作）7 至 8 月於紐約及倫敦三個圖書館同步展出
(1) Grand Central Library, New York
(2) Mulberry Street Library, SoHo, New York
(3) Westminster Reference Library, London
三展中方蘇的展品：展場 (1) 及 (3) 主題是「香港是世界都會或僅是個中國城市？」，展場 (2) 主題是「我的香港蘇荷畫史」。

2016 《亞洲之美》（一個巡迴美展的最後一站，展出一群居美及台灣藝術家的畫作，香港站邀約兩名香港藝術家參展）香港科技大學
《仲講呢啲 ?!》（六四漫畫展，碧波押及社區文化發展中心主辦，展出七名藝術家的作品）香港碧波押
《佔領相連展》(2014 雨傘運動二週年群展，碧波押及社區文化發展中心主辦）香港碧波押

2017 《方蘇小品展》（水墨、版畫、速寫） 楊方創作室
《特區廿年》網上展覽 (http://fong-yeung.com) (2007 年《特區十年》展覽的續集）

2018 "I Object: Ian Hislop's search for dissent"（專題展覽，選展館藏的方蘇速寫及其在 2014 年香港雨傘運動期間的速寫簿）英國倫敦大英博物館

機構收藏

香港大學美術博物館
「遺忘」：選自「城市生活」系列 (2001 年選藏）

香港大學
(1)「畢業」：選自「城市生活」系列 (2001 年購藏）
(2) 版畫「重訪香港」及「大寇」：選自「辛亥百年現代路」系列 (2013 年由港大校友購贈）

香港藝術館
「街貓」及「終局」：選自「城市生活」系列 (2001 年購藏）

香港中文大學崇基學院
(1)「年」：選自「城市生活」系列 (2001 年由崇基校友購贈）
(2)「1997，牛年」：選自「特區十年」系列 (2008 年由崇基校友購贈）
(3)「辛亥百年現代路」系列之版畫一套共十二張 (2011 年由崇基校友購贈）

香港中文大學新亞書院
「搭枱」： 選自「城市生活」系列 (2001 年由新亞校友購贈）

南韓光州市立美術館
「覓」及「繁忙時間」： 選自「城市生活」系列 (2002 年選藏）

Radio 71（香港一個網上電台）
「!!!」： 選自「七一」系列 (2004 年購藏）

思匯政策研究中心（一個研究香港環境及公共政策的獨立智庫）
「水」： 選自「城市生活 II：香港內外」之「下一代」系列 (2009 年選贈）

WYNG Foundation（一個致力保護環境及推動公眾關注的基金會）
(1) 版畫「圍牆」及「四個得獎人」：選自「1989 年後世事掠影」系列 (2013 年購藏）
(2) 版畫「網上世界」及「火牆」：選自「1989 年後世事掠影」系列 (2014 年購藏）
(3) 版畫「手勢」(2015 年選贈）

美國 · American Civil Liberties Union
「洩密者」：選自「1989 年後世事掠影」系列 (2015 年選贈）

英國 · 大英博物館
「雨傘速寫」：2014 年香港雨傘運動的速寫共 146 張 (2016 年入館）

MEDIA REPORTS

(Not a comprehensive list)

"Moving beyond rush hour", by Victoria Finlay, in *The South China Morning Post* (24 November 2000).

Feature articles about the 2000-01 exhibition "City Life: Paintings by Fong So" appeared in local Chinese language newspapers *(Ming Pao, Hong Kong Economic Times*) and magazines (*Hong Kong Economic Journal* [monthly], *Next Magazine* [weekly], *Ming Pao Weekly*).

The 2001-02 exhibition "Silence of the City" (16 artists from eight countries were invited, Gwangju Art Museum, South Korea) was reported in some Korean newspapers.

A feature article introducing the works of 21 artists in the exhibition catalogue of the 2002 exhibition "Hong Kong Cityscapes: Ink Painting in Transition" (held at the School of Oriental and African Studies, University of London; presented by the Hong Kong Economic and Trade Office in London, and the Hong Kong Museum of Art).

"Fong So's world", by Edith Terry, in *The South China Morning Post* (10 July 2003).

"Hong Kong visual artists look beneath the mask of SARS", by Thomas Crampton, in *International Herald Tribune* (12-13 July 2003).

Interview by CTV (Hong Kong Cable Television Ltd) for the 2003 exhibition "City Life II: Hong Kong and Beyond" (July 2003).

"A feeling of roots", by Leo O F Lee (catalogue essay for the 2003 exhibition "City Life II: Hong Kong and Beyond"); the Chinese translation of Professor Lee's article was published in the *Hong Kong Economic Journal* (15 August 2003).

"Of politics and paints of view" (news report on the exhibition of Fong So's "July 1" series), by Joyce H C Lau, in *The South China Morning Post* (4 July 2004).

"Painting fate with brush and ink", by Hark Yeung, in a Chinese language magazine *Ming Pao Monthly* (March 2007).

"It's also an event in celebration of the decade", by Tsui Sio-ming (an article written for the 2007 exhibition "HKSAR: 10 Years On"), in a Chinese language newspaper *Metro Daily* (4 July 2007).

"Betraying his apprenticeship and going beyond journalism", an interview by Chan Lai Kuen for a local Chinese language newspaper the *Hong Kong Economic Journal* (7 May 2008).

"Tracing history", by Joseph M Chan (catalogue essay for the 2009 exhibition "My Family and My City: History and People"); the edited version of Professor Chan's article was published by *Ming Pao* (5 November 2009).

Banner portrait of China's dissident Liu Xiaobo (painted for the New Year's Day march of 2011 in Hong Kong), photos appeared in *The South China Morning Post* (1 January 2010) and *Financial Times* (2 January 2010).

"Fong So: a post-1950 who supports the post-1980s", by Norman Choy, in a local Chinese language newspaper *Apple Daily* (6 January 2010).

"Connecting Hong Kong and China to the World", by Hung Ching-tin (an article written for the 2011 exhibition "The Centenary of China's 1911 Revolution"), in the *Hong Kong Economic Journal* (8 September 2011).

Featured in a TV documentary produced by TVB (Television Broadcasts Ltd) to mark the centenary of China's 1911 Revolution (September 2011).

"The Centenary of China's 1911 Revolution: the role played by Hong Kong", illustrations by Fong So and text by Hung Ching-tin, in *Ming Pao* (20 September 2011).

"The Centenary of China's 1911 Revolution: Fong So's woodcuts", feature article in *Joyful Youth,* a publication for young readers published by the Hong Kong Catholic Diocesan Centre (23 October 2011).

"Fong So's Online Exhibition: 'I have much more to say'." (http://bit.ly/2stx09m) by Y.T. Mak, in *Hong Kong CitizenNews* (www.hkcnews.com) (22 June 2017).

"Disappearing act: What happened to the art from Hong Kong's Umbrella Art?" by Laura Mannering. (http://www.afp.com/en/news/23/disappearing-act-what-happened-hong-kong-umbrella-art-doc-18z69n1) (26 September 2018).

"Avis de disparition: où sont passées les oeuvres des parapluies de Hong Kong?" AFP.com (France). https://www.afp.com/fr/infos/334/avis-de-dispariton-ou-sont-passees-les-oeuvres-des-parapluies-de-hong-kong-doc-19c7gb2)(26/09/2018)

傳媒報導

（未盡錄載）

"Moving beyond rush hour", by Victoria Finlay, 英文《南華早報》(「城市生活：方蘇繪畫」展覽期間的報導)(2000 年 11 月 24 日)。

2000/01 年「城市生活：方蘇繪畫」展覽期間，香港多份中文報刊有特寫報導 (見《明報》、《信報》、《經濟日報》、《明報周刊》、《壹週刊》及《信報月刊》)。

2000/01 年「城市生活：方蘇繪畫」展覽期間，香港電台電視部、香港電視廣播有限公司 (無線電視) 及亞洲電視曾作訪問。

2001/02 年南韓光州市立美術館主辦展覽，題為 "Silence of the City"，邀約十多名各國藝術家參展，南韓報章曾有報導。

2002 年香港駐倫敦經貿辦事處及香港藝術館主辦名為「香港風情 • 水墨變奏」的展覽，有特刊專文介紹 21 個畫家的作品。

"Fong So's world", by Edith Terry, 英文《南華早報》(2003 年 7 月 10 日)。

"Hong Kong visual artists look beneath the mask of SARS", by Thomas Crampton, 《國際先驅論壇報》(2003 年 7 月 12-13 日)。

2003 年「城市生活 II：香港內外」展覽期間，香港有線電視曾作訪問。

李歐梵教授為「城市生活 II：香港內外」撰寫的專文，中譯本「根的情懷」於《信報》(2003 年 8 月 15 日) 刊載。

"Of politics and paints of view", by Joyce H C Lau, (方蘇「七一」系列展出期間的報導) 英文《南華早報》(2004 年 7 月 4 日)。

黑楊：「用筆墨繪畫命運」，刊於《明報月刊》2007 年 3 月號。

崔少明：「也是十年慶典」，《都市日報》2007 年 7 月 4 日「香江人語」專欄。

陳麗娟：「背叛出身 • 超越時事」，《信報》2008 年 5 月 7 日文化版 (兩個作畫人的對話)。

陳韜文：「方蘇 • 為歷史留痕」(2009 年「我家我城：人與歷史」展覽畫冊之專文)，刪節本刊於《明報》2009 年 11 月 5 日副刊世紀版。

劉曉波的布本畫像 (為 2010 年元旦大遊行繪製)：照片見 2010 年 1 月 1 日英文《南華早報》及 2010 年 1 月 2 日《金融時報》。

「50 後方蘇：80 後勇氣可嘉」，《蘋果日報》2010 年 1 月 6 日。

洪清田：「貫通中港與世界的畫展」(「辛亥百年現代路」展出的特稿)，《信報》2011 年 9 月 8 日。

「辛亥百年」，無線電視製作的新聞特寫 (2011 年 9 月)。

「辛亥百年 • 為香港添一筆：方蘇水墨木刻版畫創作」(畫：方蘇／文：洪清田)，《明報》2011 年 9 月 20 日副刊文化版。

「回顧辛亥革命一百年：方蘇木刻版畫系列」，天主教香港教區發刊之《喜樂少年》2011/12 年度第 6 期 (10 月 23 日)。

麥燕庭：「方蘇網上展覽：『我有更多話要說』」(http://bit.ly/2stx09m), 香港 • 眾新聞（網媒）(www.hkcnews.com) (2017 年 6 月 22 日)。

法新社 Laura Mannering: "Disappearing act: What happened to the art from Hong Kong's Umbrella Art?" (http://www.afp.com/en/news/23/disappearing-act-what-happened-hong-kong-umbrella-art-doc-18z69n1)
（香港雨傘藝術品的下落）(2018 年 9 月 26 日)
（法文版於同日發出）

PUBLICATIONS 出版物

City Life: Paintings by Fong So
城市生活：方蘇繪畫
60 pages, 40 colour plates

Published in 2000 by the University Museum and Art Gallery, The University of Hong Kong, on the occasion of the exhibition "City Life", Fong So's first solo exhibition, held by the UMAG in 2000.

畫冊由香港大學美術博物館出版，配合該館於 2000 年主辦、名為「城市生活：方蘇繪畫」的展覽，亦是方蘇的首次個展。

City Life II: Hong Kong & Beyond
城市生活 II：香港內外（英文版）
Fong & Yeung Studio, 2003
72 pages, 48 colour plates, 40 b/w illustrations

Exhibition catalogue (photos by Hark Yeung + paintings and prints by Fong So). Published on the occasion of the exhibition "City Life II: Hong Kong & Beyond" in 2003 after the SARS outbreak in Hong Kong.

此畫冊配合名為「城市生活 II：香港內外」的展覽而出版。展覽在 2003 年沙士疫症後舉行，展出黑楊的攝影及方蘇的畫作。

HKSAR: 10 Years On Paintings by Fong So
特區十年 方蘇繪畫
Fong & Yeung Studio, 2007
40 pages, 29 colour plates

Exhibition catalogue. Published on the occasion of the exhibition "HKSAR: 10 Years On" during Hong Kong's handover anniversary in 2007.

楊方創作室，2007 年。圖冊，配合名為「特區十年」的展覽。

My Family and My City: People and History
Paintings and woodcuts by Fong So
我家我城：人與歷史 方蘇繪畫及木刻
Fong & Yeung Studio, 2009
64 pages, 30 colour plates

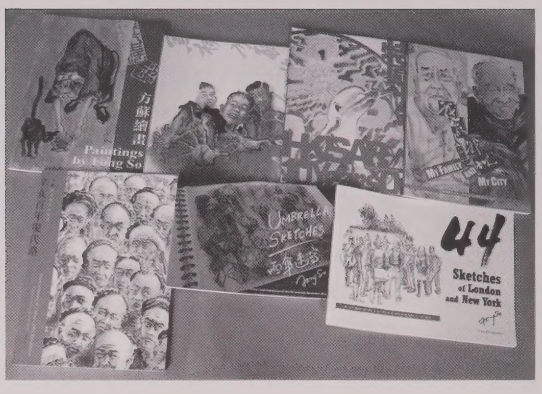
This catalogue was published on the occasion of an exhibition in 2009, for a series containing entirely of portraits. The 30 artworks include the portraits of the artist's family members and some of his long time friends. They are all portrayed against a background that tells stories behind each of them. Together the whole series of stories epitomizes a period of history.

此圖冊配合 2009 年的一個展覽而出版。展出作品共三十幅，畫中人有畫家的家庭成員及認識多年的朋友，每個畫像所設的場景都帶着背後的故事。總體來看，整個系列的故事可以視為一個時代的縮影。

The Centenary of China's 1911 Revolution
Paintings and woodcut prints by Fong So
辛亥百年現代路 方蘇繪畫及木刻版畫
Fong & Yeung Studio, 2011
80 pages, 35 colour plates, DVD included

This volume is published to accompany an exhibition of Fong So's paintings and woodcut prints at three universities in Hong Kong to mark the centenary of China's 1911 Revolution (the Xinhai Revolution).

這本畫冊與方蘇的水墨繪畫及木刻版畫系列《辛亥百年現代路》首展同時出版。繪製這個系列，因為 2011 年是辛亥革命一百周年。展覽這批作品的場地是香港的三所大學。



Umbrella Sketches 雨傘速寫
A first hand impression of the HK Umbrella Movement 2014
Fong & Yeung Studio, 2014
148 pages, 139 colour illustrations

This pictorial album, published in December 2014, is a collection of 139 sketches of the Umbrella Movement (Occupy Central) in Hong Kong. While the movement was still running, 139 sketches were compiled into an album and published in December. An Amazon e-book was published in 2015 with four more sketches. The original sketches,146 in total, entered into the collections of the British Museum in 2016.

To order the e-book (143 sketches), please visit the Amazon website (https://www.amazon.com). Search for books, then key in the name of the author (Fong So) or the title of the book (Umbrella Sketches).

此圖冊於 2014 年 12 月出版，收錄方蘇於雨傘運動期間的速寫畫稿。在佔領終結前，這一批速寫畫稿的 139 張已輯錄成冊，於同年 12 月付印出版。Amazon 電子版於 2015 年出書，增補速寫四張。整批速寫原作 146 張於 2016 年成為大英博物館藏品。

訂購此書的電子版（共 143 圖），請登入 Amazon 網址 (https://www.amazon.com)，搜尋 books，再鍵入作者名字 (Fong So) 或書名 (Umbrella Sketches)。

44 Sketches of London and New York
倫敦及紐約速寫 44 景（英文版）
Fong & Yeung Studio, 2018
48 pages, 44 illustrations

This book is an album of 44 sketches, 32 of London and 12 of New York's Central Park. All sketches were made in the summer of 2015.

此書收錄方蘇 2015 年的速寫 44 張，32 張描畫倫敦，12 張是紐約的中央公園。

The World after 1989
Paintings and woodcut prints by Fong So
1989 年後世事掠影 方蘇繪畫及木刻版畫
Fong & Yeung Studio, 2018
120 pages, 49 colour plates + over 20 illustrations.

A catalogue for promotion, not for sale. Please contact the artist at fong@fong-yeung.com for its availability.

2018 年出版，120 頁，49 圖版，另廿餘個插圖。此目錄圖冊屬非賣品，有意取閱者請電郵 fong@fong-yeung.com 與作畫人聯絡。

Mail orders welcome.
Please contact: fong@fong-yeung.com for details.
歡迎郵購，請電郵查詢。

The Wall (2012, woodcut, 61 x 91.5 cm, 15/15)

Of the total 15 prints made from the woodcut *The Wall*, 14 are rendered in strong and contrasting colours. But one of them (no. 15/15) is almost monochrome. It is reproduced here for contrast with the other coloured pieces [see Plate 2 in current catalogue].

圍牆（2012，木刻，15/15）

木刻版畫「圍牆」共計套印了十五張，十四張採用了對比强烈的色彩，僅得一張幾近素色（編號15/15），印製在此，讀者可將此圖與套色版本比照[見本冊圖版2]。

Prints from a double-sided seal:
The trend of the world is enormous and mighty

雙面印：
世界潮流，浩浩蕩蕩

The World after 1989

Paintings and woodcut prints by Fong So

In world history, the year 1989 is a watershed dividing two eras. It was not merely the year of the biggest ever pro-democracy movement in China. To a great extent, what happened in that year changed the course of history in many parts of the world. [**Introduction**]

It was the original intention of the artist to end this series in 2014 and name it "The World in the 25 Years after 1989", before the whole plan was finally revised and renamed as "The World after 1989". In his initial plan, though Hong Kong would be given more emphasis, there could only be just a few pieces. However, with some later developments after the 2014 Umbrella Movement warranting documentation, the number of pieces about Hong Kong has increased to a quite disproportional extent. They are now all grouped into a more or less separate section in this catalogue. In addition, some other pieces related to the theme of this project are also placed at the end of this section. [**Catalogue Notes**]

"Putting people at the centre with passionate compassion, Fong So's way of portraying history is for sure to 'touch people's hearts directly', thus showing the light of hope in darkness."

- Reverend Chu Yiu-ming [**Foreword**]

"Fong So holds a highly sensitive attitude, distinctive viewpoints and deep passion which he imbues in his ink painting and print-making. His artistic styles do not carry much legacy of traditional Chinese painting techniques, rather they are characterized by free and spontaneous brush work, dense and strong ink and colour tones and swift strokes, borrowed from his artistic endeavours in western painting, sketching and life drawings, in depicting subjects and manipulating pictorial treatments."

- Tang Hoi-chiu [**Catalogue Essay**]

"From a distance, his paintings often smack of the desperation of inhabitants of the lower-most reaches of Dante's hell, they are all lit up with the fire in the artist's belly."

- Willy Lam [**Catalogue Essay**]

1989年後世事掠影

方蘇繪畫及木刻版畫

1989年是世界歷史的一個分水嶺，不僅是因為中國在這一年爆發了有史以來規模最大的民主運動，還因為很多其他國家也在這一年出現了翻天覆地的巨變，改寫了歷史的進程。[導言：由小畫室看世界]

這個系列原初的設想是由1989年起，至2014年止，因此原題為「1989後的廿五年世事」。之後，計劃重訂，改題為「1989年後世事掠影」。按原初的計劃，雖然這個系列會較偏重香港，但也只會是三數件作品。然而，其後加上了2014年香港雨傘運動之後接續的事態，香港這部份的作品數量增至有點不成比例。在這本目錄圖冊內，香港部份就集中當作一個單元。此外，幾件與這個計劃題旨相關的作品也在此一單元附列。[畫作札記]

「方蘇之畫作，以人為主，心懷悲憫，以畫述史必然能『直接觸動人心』，令黑暗中展現出希望之光。」

—朱耀明牧師[前言]

「方蘇是一位具有新聞觸角、獨特觀點和懷抱感情的畫家，擅長水墨畫和版畫。他的畫風並沒有太多傳統中國畫的影子，而是以渾樸率放的線條、濃烈深沉的水墨設色和來自西畫寫生、素描、速寫的筆法和技巧來描畫物象及組織畫面。版畫創作以銳利流動的刻劃線條，交織對比的色彩和黑白塊面及水墨畫的筆墨技法揉合融滙，形成他的繪畫特色。」

—鄧海超[專文]

「他的作品，遠望往往顯現出但丁那種地獄深處的絕望，但卻被藝術家心中的一團火照亮。」

—林和立[專文]

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